The British Journal of Telefantasy No. 76 APRIL 1990

BLAKE'S 7: THE MERCHANDISE

PLUS: DOCTOR WHO...QUANTUM LEAP...FRIDAY THE 13TH

DWB

P.O.Box 1015, BRIGHTON BN2 2YU

NEVER BEFORE, in 6½ years of producing DWB, have I known such an air of quiet surrounding the 'Doctor Who' front. It is almost as if the show is in a state of limbo while we await the all important announcement regarding its future ('promised' for April.) With the alleged movie stalling (again) and a similar state of uncertainty surrounding the books (see page 4), the show is currently TV's equivalent of the Marie Celeste. As is our policy we report all the 'Who info that comes our way from our various sources, and as page 4 demonstrates, it is indeed a bleak month for news, but bear with us as things, hopefully, start to pick up (as the over-optimistic estate agent said to the debt ridden home-owner).

Partly due to the above we thought we'd take the opportunity of having a non-'Who cover for a change to tie-in with our 'Blake's 7' pullout which was originally scheduled for next month's double issue. This month's was to have been a book special, including an interview with Peter Darvill-Evans which has been postponed while the air of uncertainty prevails. Whether a non-'Who cover appears again depends on the Readers Poll results published next issue.

Last issue saw a couple of errors infiltrating these pages. Firstly the 'Star Trek' news on page 10 didn't read too well since it was pasted-up disjointedly - something DWB is not renowned for, so apologies for that. Also our star ratings for 'An Unearthly Child' neglected to include a music/sound category which would have brought its percentage score up to a more respecable 77%.

Finally, a word of recommendation for the splendid new Frame tribute to Douglas Camfield, a truly commemorative work on 'Doctor Who's' finest director, and hopefully many will consider it a suitable companion to DWB's own Roger Delgado - A Tribute of 2½ years ago. (See page 12).

'Til next month's special double issue - GARY

QUANTUM LEAP (c) BBCtv

CONTENTS: Cover - In a break with tradition a completely non-WHO cover, depicting Steven(Tarrant)Pacey, Josette(Dayna)Simon and Paul(Avon)Darrow from 'Blake's 7's' third season; 2/3 - Telefantasy News; 4 - WHO news; 5/6/7 - Letters; 8 - Is 'Doctor Who' a nineties anachronism?; 9/10/11 - The Complete(?) 'Blake's 7' Merchandise Guide; 13 - US Telefantasy review special; 14/15 - 'The War Games' is the latest 'Doctor Who' adventure featured in an attempt to determine whether the memory cheats; 16/17/18/19 - Alister Pearson updates us on his busy schedule, as well as unveiling some of his forthcoming book and video covers; Back cover - A previously unpublished painting by Alister Pearson based on the 'Doctor Who' adventure 'Vengeance on Varos'.

ACKNOWLEDGEMENTS: Tony Clark, Peter Darvill-Evans, Fliss Davies, Kevin Davies, Jason Haigh-Ellery, Liz Gay & Titan Books, Diane Gies, Andrew Hare, Mark James, Peter Linford, Gordon McAllister, Alister Pearson, Andrew Pixley, Susan Polan, Gary Russell & BBC Picture Publicity, Robin Selby, Andrew Skilleter & Who Dares, Kathleen Toth, Clive Williamson.

TO ORDER NEXT ISSUE (D W B#77, May 1990, Double Issue): Send crossed cheque/PO payable to D W B for £3.30 (£3.60 in card envelope) or $7.50 to: D W B#77, PO Box 1015, BRIGHTON BN2 2YU.
A SUBSCRIPTION from next issue up to January 1991 is £21.00 (£26.50 for card envelopes) or $49 (Please enclose an SAE).

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ALL SET FOR ST:NG

OCTOBER 1990 is the date the BBC have set for premiering 'Star Trek: The Next Generation' on British screens.

The series will at last make its debut here three years after it was launched in America. In spite of this the UK already boasts a devoted ST:NG following thanks to the video releases which have amassed enormous profits for Paramount.

'AVENGERS' STRIP SET FOR 1990

FOLLOWING hot on the heels of DC's much-maligned comic book version of 'The Prisoner' comes a three-issue comic from Acme Press on another cult show of the sixties: 'The Avengers'.

THE GOLDEN GAME

Published in colour and with a launch aimed for October 1990, the new comic is to be entitled **The Avengers: The Golden Game,** with the third and final issue both concluding this main story and including a special one-off story featuring Mrs.Emma Peel, as portrayed by Diana Rigg from 1965 to 1968.

Capturing the likeness of suave agent John Steed - a.k.a Patrick MacNee - is Ian Gibson, the man behind the images of Harry Harrison's The Stainless Steel Rat in 2000 A.D. and Millenium for D.C.Comics. The plot and words come from Grant Morrison, noted for his work on titles such as D.C.'s Animal Man. **Andrew Pixley**

FRANKENSTEIN'S BABY

THE BBC are producing a new SF drama as part of their Screen Two season.

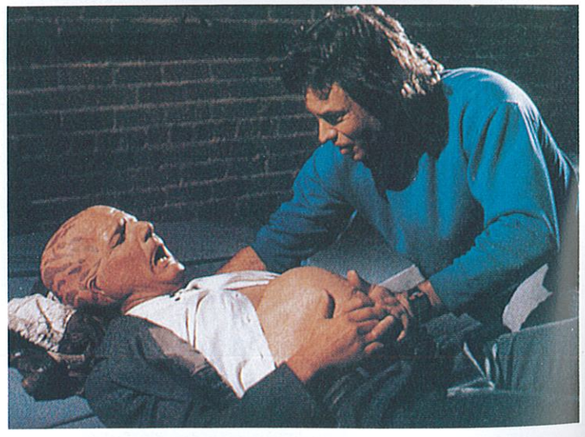
The film, entitled Frankenstein's Baby, deals with the first male pregnancy, and stars ex-Young One Nigel Planer as the prospective dad suffering from morning sickness.

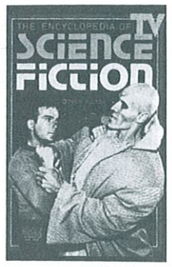
Kate Buffrey co-stars, and the script is adapted from her own novel by Emma Tennant. The film is assured of good sales abroad as it is one in an increasing number of co-productions with BBC Enterprises. The director is Robert Bierman.

BIRTH OF A NATION

While the BBC may believe they will be screening a first when the film reaches our screens early in 1991, they will in fact have been beaten to the post by the Americans. The first male giving birth to be shown on television featured in a recent episode of the Fox TV SF series **Alien Nation** screened Stateside (see below)!

Mark James





A MAJOR new book covering all realms of TV SF has just become available.

The Encyclopedia of TV Science Fiction was released on March 8 by Boxtree/TV Times at £17.95 for 596 pages.

Andrew Pixley reviews this highly-acclaimed new reference work next issue.

UK PREMIERE FOR BILL AND TED

A RELEASE DATE in the UK for **Bill and Ted's Excellent Adventure** (ref:DWB#s 68/72) - the **Doctor Who** "rip-off" - has been set for April 13th.

To much Hollywood amazement, the film grossed $45m at the US box office - the biggest independent hit since Dirty Dancing! Costing only $20m to make, it is anticipated the real money will be made at the video counter, sales of which last year were 63% **higher** than cinema receipts in the US!

The American release date for **Bill and Ted's Excellent Adventure II** has provisionally been set for September 1990.

Robin Selby

SHATNER'S NOVEL

WILLIAM SHATNER was in Britain recently to promote his new novel Tek War, described as "a gripping futuristic thriller", set in 22nd Century Los Angeles.

EMINENT horror movie actor Peter Cushing followed in William Shatner's footsteps last month as the subject of ITV's This Is Your Life.

NEWS STATESIDE

AS PREDICTED last issue, **War of the Worlds** - which has yet to be shown in Britain - has been cancelled. In a surprise move **Friday the 13th - The Series** - currently airing here (see page 13) has also been given the chop.

It also appears that **The Incredible Hulk** is no more. On February 18 the last episode in the durable NBC series saw the mound of green flesh falling from an exploding plane full of terrorists. Hitting the pavement below with an all too realistic thud, he turned back into David Banner who declared "I'm free" and closed his eyes...forever ?

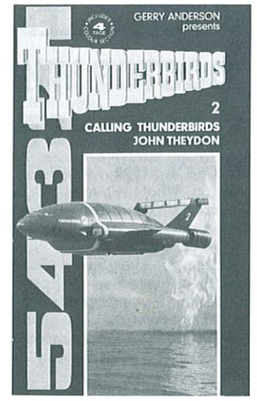
BRIEFLY...

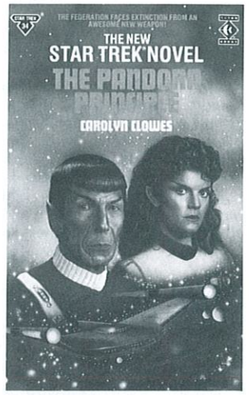
THE MAKERS of the Danny Devito/Arnold Schwarzenegger comedy Twins are currently working on a movie version of **Randall & Hopkirk deceased.**

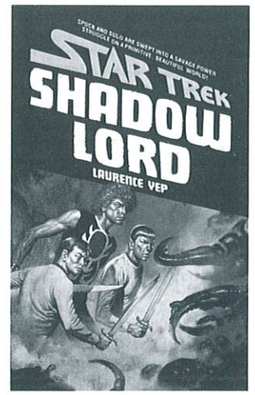
BROOKSIDE's continuing decline has meant that **Land of the Giants** has been spearheading C4's ratings recently.

BARB is to increase the accuracy of its ratings by upping its sample of homes from 3000 to 4500 - a rise of 50%. New receiving equipment will also enable them to monitor viewers of SKY, BSB and even teletext!

TELLYCON is gearing up for another packed weekend with the following guests already booked (work permitting): Elisabeth Sladen and John Leeson (**Doctor Who**), Gareth Hunt (**The New Avengers**), Ed Bishop (**UFO**) and Dean Lawrence (**The Tomorrow People**). There will also be an exclusive display of original props from various Gerry Anderson series. See advert this issue...







NEW RELEASES FROM TITAN: (Clockwise) The Prometheus Design (March 24, £2.99); Thunderbirds 2: Calling Thunderbirds (April 1, £2.95); Star Trek Giant 6: Shadow Lord (April 15, £3.99); Star Trek 34: The Pandora Principle (April 22, £2.99).

RETRACTION: We acknowledge that it is an infringement of Titan Books' copyright to offer for sale in the UK foreign editions of the Star Trek and Star Trek: Next Generation novels series and the large format Star Trek books. Titan Books' Star Trek range is widely available through general and specialist bookshops in the UK.

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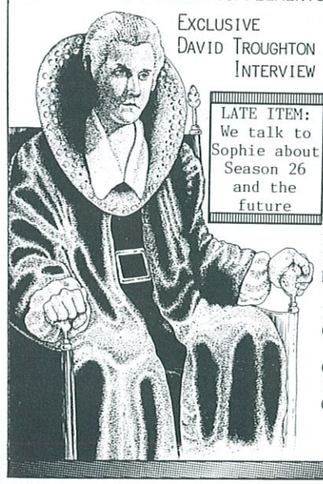

EXCLUSIVE DAVID TROUGHTON INTERVIEW

LATE ITEM: We talk to Sophie about Season 26 and the future

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FOR SALE: 'DOCTOR WHO' BOOK LIST

TARGET's 1990 schedule of 'Doctor Who' releases is in a precarious condition following the disclosure that the 'Who list is up for sale.

Although **The Space Pirates** should be released as planned in March, **Remembrance of the Daleks** onwards is unsure despite many of the remaining 1990 titles being already well into production.

Last month DWB published a statement on behalf of W.H.Allen refuting rumours that the company had gone into liquidation. However it is now confirmed that the company - publishers of the **Doctor Who** books since 1973 - have been making large-scale redundancies in the last couple of months, and now the company's streamlining, presumably in a bid to make it more cost-efficient, has reached certain book titles, including the **Doctor Who** range now on offer to the highest bidder.

'WHO RANGE TO CONTINUE

However **Doctor Who** editor Peter Darvill-Evans is adamant that whoever purchases the right to publish **Doctor Who** books will continue to bring out new titles, as well as holding the rights to reprint existing ones. Furthermore Peter is also hopeful that he will be asked by whichever company that buys the list to continue as editor, ensuring that the rest of 1990's schedule, and 1991's tentative line up, remain unscathed. We'll keep you updated on any developments.

S26 MUCH APPRECIATED

ALTHOUGH Season 26 suffered badly in the ratings, the 3000-panel of viewers who rate their enjoyment of various programmes as a percentage seemed to enjoy it.

Virtually identical to Season 25's, and far superior to Seasons 22 and 23, the figures are as follows:

Battlefield: 69, 68, 67, 65
Ghost Light: 68, 68 64
Curse of Fenric: 67, 68, 68, 68
Survival: 69, 69, 71

The season finalé proved most popular with the public, and it is interesting to note the decline of each subsequent episode of **Battlefield,** not to mention the sharp fall for **Ghost Light**'s confusing climax.

NEXT ISSUE: Season 26 Audience Reaction Survey...

WHAT'S UP, DOC?

TOM BAKER has been kept busy lately. Apart from the forthcoming BBC documentary/drama entitled 'Hyperland', he is also hosting a children's quiz called Towards The Final Frontier in the C4 programme 'Boom!', currently being broadcast on Wednesdays at 5pm. He also has a rôle in the next BBC **Chronicles of Narnia** series entitled 'The Silver Chair' in which he plays a web-footed creature called Puddlegum the Marshwiggle.

PETER DAVISON has agreed to return to All Creatures Great And Small as Tristan following the cancellation of his detective drama Campion, which was dropped because of poor ratings.

COLIN BAKER has just commenced a national tour of the Peter Nichols comedy 'Born in the Gardens', playing the twin brother of Peter Davison's wife Sandra Dickinson. In April the play will hit Torquay and Horsham, with York, Cambridge, Merseyside and Canterbury in May and Stevenage, Billingham and finally Nottingham in June, so check your local press for details.

SYLVESTER McCOY is preparing to host another of the popular BBC children's series 'What's Your Story', to run the week commencing March 19, having just completed Aladdin in Manchester.

Robert Cope

CONVENTION DIARY

1990 is shaping up to be yet another packed year on the 'Who convention circuit.

Following on from last year's successful event in Liverpool is Nebula 90, again at the Adelphi Hotel on the weekend of October 6-7. The DWAS have also booked October for their next PanoptiCon in Coventry.

And after Ice-Con '89 last summer comes 'The End of an Era' convention in Suffolk on May 19th.

Registration details for these and all the major events of the year will appear in forthcoming advertisements.

PHOENIX RISING ?

After a notable absence the DWAS-breakaway group, Phoenix, proved they were back with a vengeance last February. Rutlish School in Wimbledon saw the modest setting for what proved to be an eventful day for 100 attendees, with many guests appearing including Michael Wisher, Peter Miles, John Nathan-Turner (who confirmed he is still resident in the **Who** office overseeing merchandise, and hadn't heard anything regarding the show's future for a few weeks), and, in a convention first, Wendy (Zoe) Padbury, who revealed she didn't really remember anything about her days on the show!

SPACE ROYALTIES SOUGHT

WHO PROPS at the 3001 Space Centre were threatened with removal recently because royalties for their use by Rex Williams Leisure had not been paid. Five days notice had to be given and the company eventually paid up.

WHO'S BONNIE NOW ?

PICTURED, believe it or not, is the new-look Bonnie Langford! In a bid to shed her ringlets and lisp image, Bonnie, now aged 26, has changed her look! Who just yelled "Come back Mel!"?

BSB 'WHO SCHEDULE

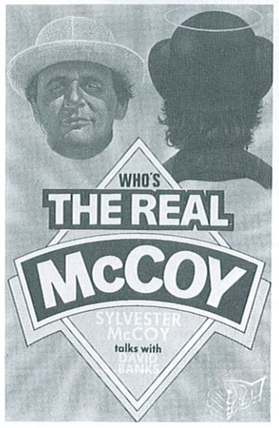
BSB have announced details of how 'Doctor Who' will be scheduled on its Galaxy channel.

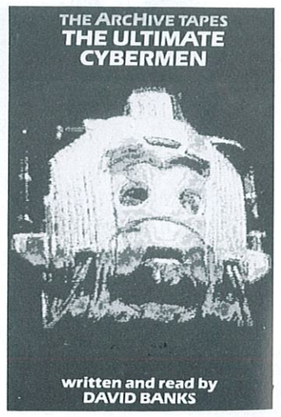
The Satellite service itself opens on March 22nd to existing subscribers, with purchasers of 'squariel' dishes able to receive pictures from April 29.

Doctor Who will be premiéred with **An Unearthly Child** on Sunday, April 1, and weekly thereafter in chronological order. The episode will be repeated the following Saturday at 1.30pm.

An Unearthly Child will be repeated this autumn for the benefot of April 29 subscribers.

MARCH saw the launch of two more additions to the Who Dares Cyber-Archive Tapes series, again narrated by David Banks who also conducts the second of his Doctor interview tapes with Sylvester McCoy, which mainly focusses on Sylv's non-**Who** career.





A CASE OF TOO MANY DOCTORS?

David Houlgate, N.Yorkshire (28-1-90)

DESPITE THE FINGER frequently being pointed at the quality of scripts as to the reason for the decline in popularity of 'Doctor Who' in the 1980's (often justifiably), I would like to offer an alternative reason. Quite simply, there have been too many Doctors during the last decade - and not enough 'Doctor WHO'.

Prior to 1981 (and the end of **Logopolis**) there had been four Doctors, 115 individual stories and 553 episodes. In other words **Doctor Who** had been on our screens for 553 weeks in 18 years (added together that's nearly eleven continuous years). Since 1981 there have been a further three Doctors, but only 43 stories and 142 episodes. What's more, 142 episodes that encompass only **107** weeks of broadcasting time (back to back that's just over two years!). It doesn't take an idiot to work out that despite increased publicity, the programme itself has had less exposure. Is it any wonder that recent Doctors (i.e: Davison, C.Baker and McCoy) are not as popular as their illustrious predecessors ?

Compare the tenures of each actor in the title rôle:

Hartnell: 3 years, 29 stories, 134 episodes, 134 weeks;
Troughton: 3 years, 21 stories, 119 episodes, 119 weeks;
Pertwee: 5 years, 24 stories, 128 episodes, 128 weeks;
T.Baker: 7 years, 41 stories, 172 episodes, 172 weeks;
Davison: 3 years, 20 stories, 69 episodes, 36 weeks;
C.Baker: 2 years, 11 stories, 31 episodes, 29 weeks;
S.McCoy: 3 years, 12 stories, 42 episodes, 42 weeks.

(It should be noted that Hartnell and Troughton didn't appear in all of 'their' respective episodes and Davison and C.Baker broke away from the 25-minute episode format).

On the one hand Sylvester McCoy could be seen as the most popular of the JNT Doctors as he's been on our screens longer than the other two, yet on the other, interestingly, he has had the least air-time than all the Doctors.

What of the future ? We hear that McCoy is no longer wanted (**DWB#74**) so there will probably be **another** actor cast. Is it any wonder that people don't watch anymore ? It really is a case of Doctor WHO ?

I hope you're wrong and McCoy gets the chance to do Season 27, especially with someone 'fresh' running the show. This brings me to my final point, regarding the 27th season: "There will be an announcement at the end of November." "There will be no announcement until December." "Late January." "April-May." What next ? "The autumn"? "Early 1991"? What's the Beeb playing at ? At this rate we'll probably end up with a season every **two** years, a **guest** Doctor each story and ultimately even **less Doctor Who** in the 90's than in the 80's...

IN DEFENCE OF MR.AINLEY

Carolyn Cook, Ainley's Admirers, Ohio, USA

I had to write to let you know how disappointed I am in your journalism. Listed under 'Comment' on page three of DWB#74 was a very uncomplimentary article about Anthony Ainley and his attitude toward conventions.

You have obviously never attended a convention where Mr.Ainley was the guest. I have seen him stand for hours (without even stopping to eat lunch) just because there were still fans waiting in line to get his autograph. He was only scheduled to sign autographs for one hour, but because people were still waiting, he unselfishly gave up lunch and any free time he had afterwards so his fans would not be disappointed.

At this same convention, several other guests were unable to attend because of various reasons. Mr.Ainley did double question-and-answer sessions - and even held a special cricket lesson - so the convention would not be a disappointment to the fans attending. He also took every opportunity to meet and talk with fans when sessions were not going on.

Does this sound like a man who is "self-righteous" or "nasty" as your Comment says ? Maybe the reason Mr.Ainley goes to more US conventions than British ones (if he does) is because the Americans treat him with respect and understanding of his beautiful sense of humour rather than trying to ridicule him.

It is obvious from the letter that Mr.Ainley was trying to be polite about letting the recipient know that he could not attend their convention. He does not use exclamation points as if he were angry. Instead he shows "respect" *("oh, really, where?!? - Editor)* for their efforts while explaining that he prefers his own home on a cold night. He even encourages the person by telling him that he has done well to try and "better luck next time". The statement about hiring a monkey is obviously meant to be humorous, not a "put down".

I think you owe Mr.Ainley an apology!

Ed: *On the basis of your evidence in the latter part of this letter, I think not!*

Jeanette Muraski, New York, USA (29-1-90)

I find it ironic that the picture accompanying your Comment was taken at a convention (Timelord in Columbus last year), for I feel it presents a telling contradiction to the unkind words written about Mr.Ainley.

Does he appear contemptuous, curt or nasty ? That photo clearly illustrates his goodwill and enthusiasm for the fans! Yes, he was paid for this appearance; but he returned this value by his unfailing patience, availability and respect for the fans. No other actor I know comes with an assortment of "prezzies" (cricket balls, badges, etc.) to give out to as many fans as possible.

Conventions are hard work - plain and simple. Mr.Ainley has every right to request what **he** considers a fair fee. He also has the right to turn down engagements as he sees fit. I don't know what compensation the South Wales Local Group offered - or the manner in which it was offered. Frankly, it sounds as though their fee wouldn't have covered the cost of Mr.Ainley's petrol! Personally, I don't regard Mr.Ainley's reply to the Welsh group as contemptuous. Note the phrases "with respect" and "well tried, old chap, and better luck next time". And actually, I thought the P.S. about paying peanuts for a monkey was rather amusing and meant to be clever rather than disparaging.

Mr.Ainley doesn't require a fee to show his generosity of spirit. I met him at a US convention and he kindly offered a "tour of London" if I ever came to England. Since I had no set plans at the time, I took his offer with a large grain of salt (after all, I was simply a fan at a con). However last year, when I went on holiday to England, Mr.Ainley was most conscientious in redeeming his promise. He picked myself and my friend up at our hotel and drove us around London for nearly three hours, all the while delivering the most fascinating, informed and intelligent commentary. He even stayed in touch during our entire stay to offer suggestions and make sure everything was going well. And this amazing treatment came from a man who knew we had come over specifically to see Jon Pertwee in **The Ultimate Adventure.** Talk about unselfishness! The only recompense he received was our delighted thanks and newly-dedicated loyalty to the most generous gentleman we've met! (Incidentally, Mr.Pertwee was equally gracious in setting aside time for us!).

As to your comments on Mr.Ainley's acting ability you are, of course, entitled to your opinion - with which I strongly disagree. It is my hope that you receive other letters similar to mine, and that what I shall refer to as your 'misconception' of Mr.Ainley's character is cleared up to everyone's satisfaction.

June Savas, New York, USA (16-2-90)

One of my favourite stories about Mr.Ainley is one of which he is not aware.

A few months after I met him, I was browsing through a book store when I noticed a lady hunting through the **Doctor Who** books. It's rare to find a fellow fan anywhere other than at a convention, so I struck up a conversation. After chatting of this and that, she told me she had written to Mr.Ainley requesting him to send an autographed photo to a friend of hers who was ill. Not only did he send the photo, he wrote to tell her it was on the way and to let him know if it didn't arrive. This is a far cry from the description of "curt and contemptuous" in your article!

And as to your comment of his acting ability...I have found Mr.Ainley to be sensitive, geneorus, thoughtful, unfailingly polite and genuinely concerned about fans. That he convincingly plays such a complete antithesis to his true nature is the best rebuttal I can think of to your opinion! Incidentally, it also appears to me that you're confusing Mr.Ainley with the character he portrays.

'ANTI-JNT' GUARANTEED

Paul Dumont, Oxford (1-2-90)

However much DWB changes in format, we are still guaranteed an anti-JNT article or two.

And yet the definitive nature of 'Brighton Beach Memoirs' (DWB#73-74) leads me to suspect that it will be the last word on the subject, thank goodness.

The memoirs accused JNT of inconsistency ("This was a complete about face...") but yet are inconsistent in themselves, willing to speculate about JNT's influence on DWM as advisor (an influence that DWM has categorically denied) and yet reluctent to draw the natural conclusion for JNT's "about face": that between two interviews over a couple of months, Nicola Bryant expressed a wish to leave and Eric Saward saw an opportunity to write her out in what proved to be the dramatic highlight of Season 23. JNT said that there had been no decision on scripts in the first

interview, so presumably a decision was taken before the second.

Then there is the "healthy five million per episode(?)" What does the editorial question mark mean ? Assuming it queries 'healthy', it should be pointed out that according to DWB itself Doctor Who was drawing the rest of the available audience away from Coronation Street: and that one of your correspondents pointed out that it performed better than all the other BBC shows in the same slot. Maybe the figure is being questioned, but BARB ratings are only estimates, and estimates which completely fail to account for video playback. It is very umlikely that none of the millions of households that viewed Coronation Street taped and viewed **Doctor Who.** Five million is a fair enough figure, and respectable given the scheduling.

Perhaps all this strikes you as petty, but that is how the whole article struck me. I am not a particular fan of JNT, but I'm not a fan of 20/20 hindsight either.

Ian Shimwell, Cheshire (4-2-90)
You still seem to like criticising JNT, although I found Brighton Beach Memoirs rather amusing. Just to even things out a little, anyone who has been in such a high profile job for ten years and has their every word cross-examined is bound to have made some odd statements. I think it is fair to speculate that hadn't JNT been producer of **Doctor Who** there would be no programme, or DWB, anymore.

"Brilliant! The new Who video - and only twenty pounds for six episodes. What a BARGAIN!!!"

HIGH STANDARDS COST

John Papadatos, Vic.Australia (1-2-90)
DWB#74 was another good issue, packed with the vast amount of information we've come to expect from your researchers.

The cover photograph of Ace really summed up the feeling surrounding the programme's future. The loose change in front of her was quite ironic, I mean, would the programme have been produced after Season 23 if it wasn't for the vast amounts of revenue it generates annually around the world ? I think not.

It seems a pity that the BBC cannot actually make up their minds about the future of **Doctor Who.** First it seemed apparent the programme would be produced by an independent company. Now it appears that they don't really know where it is they want it to go. It's rather exasperating. The Beeb should have been much better organised and the decision should have been made at the start of last season, not months after its end. It's also a shame that Sylvester might not have a regeneration story like Colin Baker. And why ? Because certain companies want to start afresh. There is nothing wrong with Sylvester and Sophie. With fresh ideas and people shaping the programme, they would probably improve their performances. I await more farce and slapsick from the boardrooms of a once proud and non-mercenary corporation.

Speaking of farce, that letter sent to the South Wales LG should be treated with utter contempt and I hope fan clubs will ban the appearance of a certain Mr.Ainley. The letter was patronizing and in bad taste. My respect for the man has soared way below freezing temperature.

The article titled 'Gerry Davis on his Bid to take on **Doctor Who**' horrified me. Though his ideas are digestible enough, the result of American backing would, I believe, destroy the programme. The potential large sums of money that certain Nth.American companies are discussing could, eventually, mean the Americanisation of **Doctor Who.** Though Davis dismissed this, I cannot see such large corporations handing out their money without having a sizeable say in creative input. Here in Australia, many producers of cinematic films have found this to be the case. If the BBC agrees to go ahead with the Davis bid, this viewer may actually switch off.

In the second part of your Brighton Beach Memoirs article, one almost felt like it was the fall of the Roman Empire. Mr.Nathan-Turner almost seemed like he was **pleading** to go, yet when the powers-that-be turned the screws he gave way and decided to stay put. I do believe that if he was strong enough he could have left the programme when he wanted to. Alas, he didn't. With respect to JNT, his first four years on the programme were great.

By the way, do you get many letters complaining about the rise of the cover price ? Every so often you come out and virtually apologise about the rise of production costs. I think by now your loyal readership would understand the problems any specialized fan-produced magazine like DWB faces.

Steve Rogers, Suffolk (11-2-90)
So the price of DWB has gone up again and all you can do is fall over yourself with apologies. Why ? If the price of paper, printing and postage goes up then DWB has to go up accordingly. The only time I, and others, will complain is when the standard of DWB's contents start to decline. You have, fortunately, set yourself high standards and if you were to keep the price down then these standards would suffer. I, for one, don't mind paying a few pence more (sounds more like a washing-up liquid commercial!) to maintain the high standards which you, now, automatically associate with DWB.

The highlight of DWB#74, for me, was Andrew Pixley's 'Completists' guide. I'm afraid I had to agree with everything he said about the Gerry Anderson Episode Guide, a great let-down indeed. But maybe there is hope on the horizon following David Nightingale's announcement of the cancellation of SiG and Action 21 with the promise of something "new" on the way (something new which **may** feature the very best of the two publications including, with any luck, an updated and more complete 'Gerry Anderson All Series Guide').

I'm surprised that some company, like Titan, hasn't approached Andrew Pixley with a view to him writing such guides/reference works...

Andrew Pixley, Nottingham (29-1-90)
My thanks to Gary for printing my guide to Telefantasy guide books which he entitled The Complete Completists' Guide. The point I was trying to get across was a book doesn't necessarily have to be completist to be good, just accurate and consistent. As I said, such a volume cannot be all things to all men...

Also, due to space reasons, Gary had to reluctantly drop the final entry which is actually one of the finest books around: **The Wild, Wild West - The Series** by Susan E.Kesler (Arnett Press, $16.95). A beautiful book with love, care and devotion shining out of every page. Lots of interviews, behind the scenes details, colour material and design sketches in a nicely laid out book. The episode guide covers all 104 episodes and the two TVMs with synopsis, notes, shooting order, transmission date and credits - although some casts do look suspiciously short.

HIGHLIGHT OF THE MONTH

Lyn Davies, Halifax (26-11-89)
I must praise your magazine in terms of the magazines I read each month (DWM, Starburst, 2000 A.D. and TV Zone). When DWB appears it is the highlight. I do feel your magazine, due to the greater degree of non-**Who** material in it, is becoming very much like Starburst, but this is not a bad thing so long as the **Who** material remains to the kind of extent it did pre **DreamWatch Bulletin.** The **Who** material itself is still excellent, highly detailed, informative and the best coverage by any fantasy/SF magazine. I hope it continues.

Andrew Frith, Manchester (25-1-90)
In the realm of **Doctor Who** and Telefantasy appreciation, I believe that DWB is by far the best magazine for up to date news and comment (the letters page in particular remains as compulsive as ever). Time Screen and In-Vision meanwhile provide an unmatched service to those seeking accurate reference from people who obviously love the programmes covered. Star Begotten currently retains a freshness in its approach possibly due to, rather than in spite of, its A5 format and as such stands head and shoulders above the glossy but lifeless Frame and Private Who. The result is that all the above, along with Six Of One's Number Six, compliment each other in their respective fields.

It remains pleasing to see articles by many respected figures in fandom (Jeremy Bentham, Julian Knott, Andrew Pixley, etc.), especially as the scope of the features widens even further into TF. I suspect that as we expect to see a large gap before Season 27, the Telefantasy content may rise further still. This is not to be feared as the inclusion of TF has been beneficial, but please extend this balance to the cover.

As for **Doctor Who** itself, I lay the blame for my diminishing fondness for McCoy's Doctor (any reference to "Professor" really p*sses me off for being overtly stereotypical) firmly at the feet (or hands) of Andrew Cartmel. He displayed a total lack of understanding of **Doctor Who** and has perverted it almost beyond recognition. I pity Casualty, and almost expect Robert Holmes to rise any day to meet out deserved retribution! The trend of the 80's has been that we have seen a steadily more rapid decline in quality since Season 21 ended. JNT's early shows were superb and dealt us some fine science fiction, but his latter days have dropped to a level below even that of a film that destroyed (perhaps forever) the public's perception of what SF as a literary form is - Star Wars.

I look forward now to a year of continued excellence from DWB and to a future for **Doctor Who** (independent or not) which may yet move away from the adoration of the superhero of the comic that has so little to do with the comic successes of the age; Swamp Thing, Sandman, Hellblazer, Cerebus and others ever increasingly too numerous to mention. "All we need to know is that the future is a friend of yours and mine".
ED: DWB's 1989 Readers Poll results appear next issue and will include your verdict on DWB's expansion into telefantasy and, indeed, whether or not this element of the magazine will increase. And speaking of the Readers Poll and Cartmel...

Gavin Carville, Northern Ireland (15-1-90)
Re: your Readers Poll season survey question: "Do you think (the Doctor and Ace) work better within the context of a dramatic narrartive as opposed to an 'oddball' one"?

This is a very weighted question. The expected answer is obviously 'yes', but this is to ignore the dramatic possibilities of the so-called 'oddball' stories. If **The Happiness Patrol** did miss its mark then this is because of sloppy direction and an insufficient budget. **Greatest Show,** however, certainly had more depth and drama than the straight **Remembrance.** There is also an implicit criticism of Andrew Cartmel in the question, as if he were the first to introduce outlandish ideas to the programme. If Cartmelian innovations are 'oddball', where does that leave such stories as **The Celestial Toymaker, The Mind Robber, The Sunmakers** and **Kinda** ? As for Sylvester and Sophie, they are both professional enough to adjust to any script demands. The question is therefore biased and invalid.

Regarding the question "How would you sum up Andrew Cartmel's tenure as script editor ?", I expect there to be a great deal of virulent comment from fans and indeed some of it might be justified. Granted, Cartmel was a better commissioning editor than story editor. His stories were often lacking in clarity and are ill-paced - and the much-vaunted 'master-plan' was probably a bit much.

However I find much to admire in Andrew Cartmel's work on the series. For the first time in **Doctor Who** there has been a politically keen edge to some of the stories. Not only a concern with social themes but the introduction of more and better rôles for women and the policy of racially-integrated casting. Moreover I would say Cartmel stands alongside Holmes and Bidmead as one of the most innovative of script editors. He did not rely on old enemies and was daring enough to experiment with stories that departed from the **Doctor Who** norm. I hope the daring approach of writers like Cartmel's won't be entirely lost with the advent of the new independent 'commercial' **Doctor Who.**

'MASTER-PLAN' WAS A BLACK HOLE

Nathan Roberts, West Glamorgan (21-2-90)
Paul Kirkley's assessment of the character of Ace in DWB#75 was well-written, and on the face of it I can't find much to disagree with. However, like so many Cartmel apologists he is too ready to accept the idea that Seasons 24-26 represent a carefully-orchestrated master-plan that was worked out from the start and then executed over three years.

It seems to me that this idea is based more on Cartmel's (rare) public utterances added to a large amount of supposition than what has actually happened on screen, and the idea of a "Cartmel master-plan" can no more be applied to the character of Ace than to the development of the series as a whole (as Craig Hinton tried to do in DWB#65).

I think it would be far more realistic to suggest that Cartmel and his team have spent their time digging enormous holes, falling into them, and then frantically trying to scramble out. For instance, does anyone seriously believe that Cartmel decided, early in 1987, that the new companion would be brought to Iceworld by an enemy that would only be hinted at in the season after, and not be brought into the open until the season after **that** ? Of course not - all that happened was that somewhere between Seasons 25 and 26, Cartmel realised that there were so many loose ends lying around (especially from **Dragonfire** and **Silver Nemesis**) that something had to be done to tie them up. In **Curse of Fenric** Ian Biggs did this extremely well, but this does not mean that the whole thing had been planned since before McCoy had even been **cast**!

Another thing that Paul Kirkley (and Craig Hinton before him) have failed to address is the fact whether or not there was a master-plan - and no matter how well-structured and thought out it was - the individual stories which supposedly formed its components were **awful!** I would have welcomed a master-plan if it had meant equally well-planned stories, but Seasons 24 and 25, with the exception of most of **Dragonfire,** some of **Greatest Show** and about thirty seconds of **Remembrance,** were absolutely dire. It's all very well having a master-plan that is gradually going to unfold over at least three years, but up until **Ghost Light** many of us could hardly bear to carry on watching as far as the next **week!**

All of this is not to deny the tremendous contribution that the character of Ace, and her portrayal by Sophie Aldred, have made to the series as a whole - indeed for much of the last three years Ace has been the one good thing **Doctor Who** has had going for it. I just wish people would stop taking so much notice of Cartmel and concocting ideas of a long-term strategy. Instead **watch the programme** and then you'll realise that Season 26 was nothing more than a valiant and mostly successful attempt to clamber out of holes that q better production team would never have got themselves into in the first place.

STUNNED!

Richard Thomas, Cheshire (19-2-90)
I am writing this letter having just nearly choked on my tea after reading about my initials being included on the cover of the **An Unearthly Child** video jacket by Alister Pearson (ref.DWB#75). I was very pleased to hear that Alister had been given the video jackets to paint and I must admit I wondered if my letter may have had anything to do with it, but this is amazing. I am stunned!

Garry Jones, West Glamorgan (5-2-90)
Well done on being the first to announce the releases of all the new **Who** videos last December - way ahead of your competitors!

The War Games was surprisingly a very good story. I was stunned by the strength of the acting with the exception of Frazer Hines and Wendy Padbury which at points was awful. Full marks also for a very well-designed cover from Alister Pearson.

An Unearthly Child was a story which, if you looked at too closely, would fall apart with its tiny sets and low-budget effects, but it was held together by the strong performances of Hartnell, Russell, etc., and most of the Stone Age actors who all took their rôles seriously. Hartnel got the anti-hero pose across perfectly and from start to finish you were caught up in the travellers' desperate struggle to get back to "the ship". Wonderful stuff!

Christopher Cox, Kent (5-2-90)
As I inserted my **War Games** tape into my recorder, second thoughts flashed in my mind like neon signs. Would I end up reaching for the fast forward like the great Gary Leigh had done.? Should I have bought **An Unearthly Child** instead ? Or would I enjoy it as Gavin French had described in DWB's anniversary issue (#61) ?

The neon lights faded as I glanced again at the excellent Alister Pearson cover. The music started. I felt confident...

Four hours and three minutes later I was sure in the knowledge that I had just witnessed one of the best **Doctor Who** adventures ever. It is a classic, an epic and lots of other things that end in 'ic' (with the possible exceptions of anaemic, myopic, etc.). Quite simply, I **loved** it!

Four hours and three minutes later I realised that Gary Leigh is an idiot with an attention span of a goldfish with amnesia! The only bit that got vaguely yawnful for me was just before the end of the first tape - and then Jamie was **shot!** Even the titles at the beginning of every episode was excellent. When I saw **'The War Games'** flickering amidst a fantastic array of explosive film and sound I was spellbound; and no other TV production has had me entranced by its very introduction before!

It has everything; superb special effects, drama, great music and acting, plus an ingedient that no **Doctor Who** story has ever had in any significant quantity - **emotion!** By the end of the sad farewells and the shocking climax when the Doctor is thoughtlessly manipulated by the kind of etheric Time Lords quite apart from the tacky image created for them more recently, I almost went straight out and bought **Spearhead from Space** just to make sure that he was O.K.!

You'd have to be made of stone not to feel at least a bit thoughtful when the music and credits roll at the end of episode ten.

All in all I believe that **The War Games** must be one of the biggest - if not **the** biggest - jewel in **Doctor Who's** crown.

TIME TO DIE?

A PESSIMISTIC OUTLOOK ON THE FUTURE OF 'DOCTOR WHO'

"Planets come and go, stars perish. Matter disperses, coalesces, reforms into other patterns... Nothing can be eternal."
The Doctor, 'Trial of a Time Lord' pt 1

THERE WILL BE HARDLY anyone reading this who does not know the time and circumstances of 'Doctor Who's' birth. In terms of human awareness, it was a long time ago. In the scope of Creation, it is no time at all.

But the latter perception is for philosophers and theologians. It is with awareness that we must be concerned. Everyone is aware of the world around them, and no-one can be unaware of change. As we exist, so we change. Every moment brings a new experience, altering our outlook, enhancing our understanding, deforming what we were and making something new. Nothing stays the same, even for an instant.

And as man changes, so he changes his environment to suit that change. Some people call it progress.

Progress or not, if one takes every perception of every person as a unit of change, and imagines how much change twenty-six years of human awareness represents, one can begin to understand what has been happening to **Doctor Who**, and what we may expect from it in the future.

As already hinted, the world of late 1963 was a very different place to the world of early 1990. As perceptions change, so do expectations. The expectations of a television audience are markedly different now to then, and especially those of the younger people at whom, whatever the fans may stubbornly claim, **Doctor Who** is and must be primarily aimed.

"All true," the reader replies, "which is why the programme has changed over the years."

Yes, but has it ? To be sure it is a very different programme now. The universal laws outlined above could allow it to be nothing else. But one must ask oneself in what ways it has changed. It has changed in style, yes; it has changed in production, yes; it has changed its cast, yes; it has changed in every respect save the fundamental one, which is its objective. When John Nathan-Turner took over the show his objective was to "take (it) firmly into the eighties" and that is exactly what he did: he **updated** it.

But updating is not change. **Doctor Who** has not changed what it is trying to do and it is in that fact the seeds of its own destruction were sown from the very beginning, just as with any other drama programme in the history of British television. **Doctor Who** has not changed into the kind of show that young to middle-teenage children today want to watch; it has changed into the kind of show that 60s/early 70s young to middle-teenage children would want to watch if they were transported from that time to this.

But, obviously, they are not. Nor could they ever be. Some of us - cliquey, perhaps developmentally retarded people hanging over from that period - still retain a lingering affection for the programme, but that is all it is. We have continued to watch it for the love of what it was and in the hope that it could be that again, but it couldn't, because it was so much a part of an environment that has ceased to exist. The only way **Doctor Who** could survive is to cease to be **Doctor Who**, a fact which has been ably demonstrated by the new **Star Trek** series. What happened there, though, was not survival: it was rebirth, and what has been born is not **Star Trek** - not as we knew it. **Doctor Who** is not attracting and will not attract a new audience from the ranks of today's children, because it is not what they want to watch; it is a curio, an anomalous remnant of an earlier age. To be sure, there will be a few who will like it - there are misfits in every society - but they are a minority.

Doctor Who, like **Star Trek**, was a child of its time and its time is past. In television, as in everything, styles come and go. Telefantasy had its day quite some time ago now. **Doomwatch** came and went, as did **UFO**, **Survivors**, **Blake's 7** and many others. We should not be surprised, and nor should we complain (after all, **Doctor Who** has had a very good run for our money) that time has finally caught up with it and dictated that it is time to die.

The BBC recognises the fact, which is why they will not be bringing it back. But they are being subtle. They have learned their lesson from the 1985 fiasco, and the **Blake's 7** row. Is it so hard to believe that what they are doing now is simply delaying, holding people off with ever-unfulfilled promises of an announcement in the knowledge that, eventually, they will lose interest and go away ? It is all that they have to do...

PETER D. LINFORD

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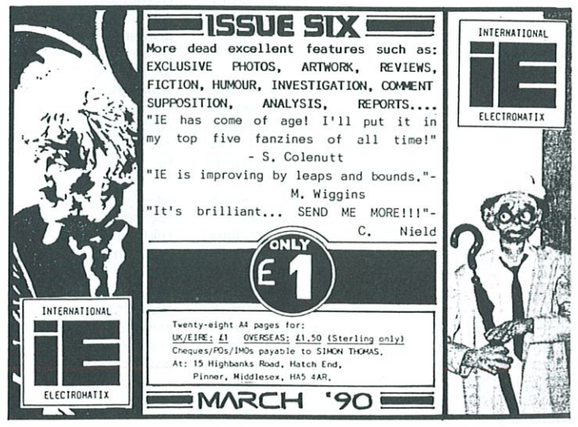
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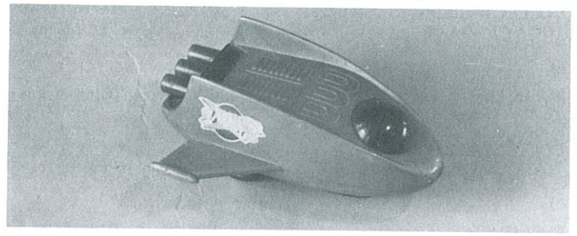
THE COMPLETE 'BLAKE'S 7' MERCHANDISE

I HAVE ALWAYS WANTED to compile a definitive guide to 'Blake's 7' merchandising, from mini-Liberators to Federation handguns and beyond. Unfortunately, however, there has been a definite tendency with 'Blake's 7' fans (even more so than 'Doctor Who' fans) not to auction anything that could be considered rare, thus resulting in a lack of knowledge on the subject. In re-searching for this article, the last few months has shown me that there are many items I had never even heard of - rarities that have been cosseted away since the start of the Eighties. This has therefore made my job a lot harder. Subsequently, if I haven't mentioned something you know about below, please send me the details care of DWB, and a supplement to this article may follow. A complete 'Blake's 7' Collector's Guide may be possible yet! My thanks to Fliss and Kevin Davies of Horizon for all the help they gave with this article.

Note: In many cases **today's value** has been based on the **maximum** figures paid in the past for these items. Prices overseas are likely to be higher, since many of these items were not originally sold abroad. Where prices are unobtainable, indications of the item's worth has been given. Some dates of release were not available and estimates have been made from the information available (e.g: c.1980).

1) THE FEDERATION INTERCEPTOR

MANUFACTURER . . . . . Blue Box Toys
YEAR c.1978
RARITY . . . . . **********
COLLECTABILITY . . . . . *******
TODAY'S VALUE . Rarely seen. High price expected at auction.



Despite being almost impossible to find, and thus valuable, the collectability of the **Interceptor** suffers by virtue of the fact that the design has never featured in a **Blake's 7** episode. The craft can also be found without the **B7** logo. It may well be that the design was already being sold before the rights to use the logo were gained, or that the design was used after the licence ran out. The second explanation is more likely.

2) THE LIBERATOR

a) DSV1 - The Liberator (9 inch plastic)

MANUFACTURER . . . . . Comet
YEAR 1989
RARITY . . . . . *
COLLECTABILITY . . . . . ********
TODAY'S VALUE £19

This model is still freely available through mail order and specialist shops on both sides of the Atlantic. Despite this, it is a highly accurate, well thought out model, and will undoubtedly become a much sought after item in years to come. As with all items listed, this is especially true of un-made models still in their boxes. (Ref:DWB#71)

b) The Liberator (2 inch silver metal)

MANUFACTURER . . . . . Comet
YEAR 1988
RARITY . . . . . **
COLLECTABILITY . . . . . ****
TODAY'S VALUE . . . . . Up to £7

Although still to be found in some specialist shops, stocks are now extremely low. The poor finish of the silver metal (as with most models of this kind) detracts from this otherwise accurate miniature. Since comet produced relatively few of this die-cast model, it's value is likely to increase in the future.

c) Blake's 7 - The Liberator (2 inch wide)

MANUFACTURER . . . . . Corgi Toys
YEAR 1978
RARITY . . . . . ****
COLLECTABILITY . . . . . *****
TODAY'S VALUE . . . . . Mint up to £10

d) Starship Liberator (2 inch blue)

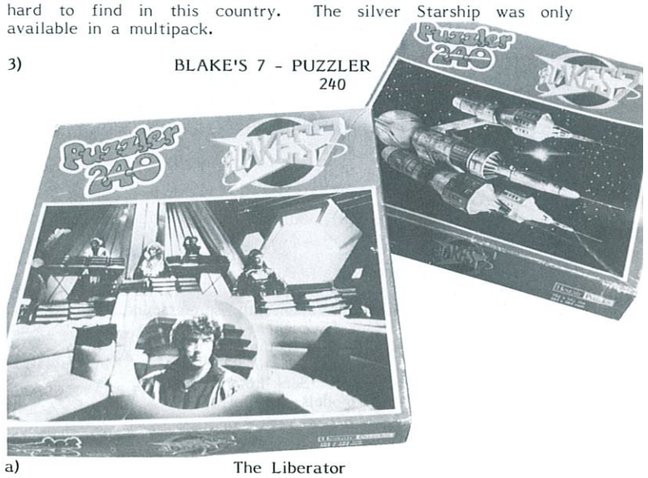
MANUFACTURER . . . . . Corgi Toys
YEAR 1979
RARITY . . . . . ********
COLLECTABILITY . . . . . *******
TODAY'S VALUE . . . . . Mint up to £30 / soiled up to £15

e) Starship Liberator (2 inch silver)

MANUFACTURER . . . . . Corgi Toys
YEAR 1979
RARITY . . . . . ********
COLLECTABILITY . . . . . ********
TODAY'S VALUE . . . . . Mint up to £40 / soiled up to £20

In an effort to ensure maximum returns on the licence paid for the Liberator Model, Corgi manufactured two other 'Starships'. These were originally for sale in the US and Argentina, where the series has yet to be seen! The **B7** logo was dropped, although credit was still given to the BBC and Terry Nation. Only end of run stocks were distributed in the UK and therefore have become hard to find in this country. The silver Starship was only available in a multipack.

3) BLAKE'S 7 - PUZZLER 240



a) The Liberator

MANUFACTURER . . . . . Helstair Puzzles
YEAR c.1979
RARITY . . . . . ********
COLLECTABILITY . . . . . *****
TODAY'S VALUE . . . . . Up to £10

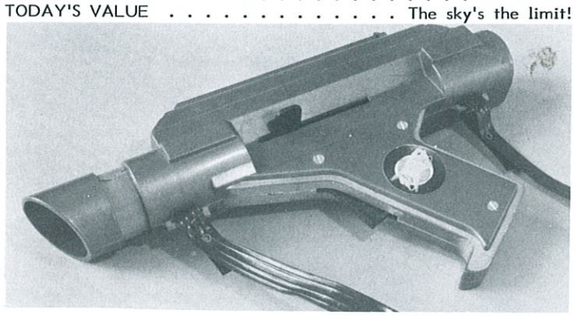
b) Flight Deck with Blake

MANUFACTURER . . . . . Helstair Puzzles
YEAR c.1979
RARITY . . . . . ********
COLLECTABILITY . . . . . *****
TODAY'S VALUE . . . . . Up to £10

Of the two, the Liberator puzzle is harder to track down. The **Flight Deck with Blake** puzzle features an insert of Gareth Thomas on top of an early second season flight deck photograph. The collectability of these items suffers because some people geuninely don't like puzzles!

4) THE FEDERATION HANDGUN

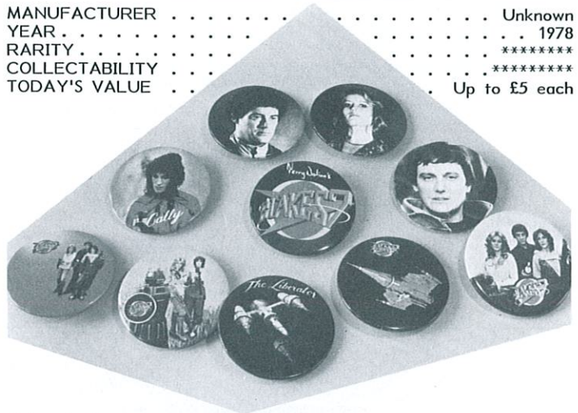
MANUFACTURER . . . . . Jotastar
YEAR c.1979
RARITY . . . . . **********
COLLECTABILITY . . . . . **********
TODAY'S VALUE . . . . . The sky's the limit!



Not just one of the rarest pieces of **Blake's 7** merchandise ever produced, but also one of the best. Although not totally accurate in design, the handguns were built approximately to scale and were supplied with a detachable stock and ping pong balls (which the handguns were capable of 'shooting' through a spring mechanism). They were available in two colours, blue and gold.

5) THE BLAKE'S 7 BADGE SET

MANUFACTURER . . . . . Unknown
YEAR 1978
RARITY . . . . . ********
COLLECTABILITY . . . . . **********
TODAY'S VALUE . . . . . Up to £5 each



Although there are generally believed to be ten badges available, some dispute exists over exactly how many badges were produced. This is due to the way they were originally distributed, through the BBC publicity offices to fans who wrote in after the start of the first series. It was standard procedure to include one badge with each reply. Although eventually some found their way to shops, in most cases fans have spent a long time trying to track down the badges required to complete their collections. The badges featured promotional pictures taken on the sets of **Spacefall, Timesquad** and **Seek-Locate-Destroy,** as well as photographs of the main models and the B7 logo.

6) BLAKE'S 7 ANNUALS

a) Blake's 7 Annuals - 1979/80

PUBLISHER . . . . . World Distributors (Manchester) Ltd.
YEAR 1978/79
RARITY . . . . . ****
COLLECTABILITY . . . . . ****
TODAY'S VALUE . . . . . Up to £15

These annuals are mostly found at **Blake's 7** conventions. They contained the usual mixture of text stories, bad artwork and irrelevant 'datafiles' that have endeared World Distributors to many a **Doctor Who** annual buyer.

b) Blake's 7 Annual - 1981

PUBLISHER . . . . . World Distributors (Manchester) Ltd.
YEAR 1980
RARITY . . . . . *******
COLLECTABILITY . . . . . *****
TODAY'S VALUE . . . . . Up to £25

Fewer annuals were printed this year because of the anticipated end of the series. Subsequently they are much rarer.

7) PAPBERBACKS (see also DWB#66)

Note: The US equivalents are listed in Brackets. UK star/£ values are given.

a) Blake's 7 (Blake's 7 - Their First Adventure)

PUBLISHER . . . . . Sphere (Citadel Press)
YEAR 1979 (1989)
RARITY . . . . . ****** (**)
COLLECTABILITY . . . . . ****** (******)
TODAY'S VALUE . . . . . Up to £6 (up to £7)

b) Blake's 7 - Project Avalon

PUBLISHER . . . . . Arrow (Citadel Press)
YEAR 1979 (1989)
RARITY . . . . . ***** (**)
COLLECTABILITY . . . . . ****** (******)
TODAY'S VALUE . . . . . Up to £5 (up to £7)

c) Blake's 7 - Scorpio Attack

PUBLISHER . . . . . BBC Books (Citadel Press)
YEAR 1981 (1989)
RARITY . . . . . **** (**)
COLLECTABILITY . . . . . ***** (*****)
TODAY'S VALUE . . . . . Up to £4 (up to £7)

d) Blake's 7 - The Programme Guide

PUBLISHER . . . . . Target (Citadel Press)
YEAR 1982 (1989)
RARITY . . . . . **** (****)
COLLECTABILITY . . . . . ****** (******)
TODAY'S VALUE . . . . . Up to £8 (up to £10)

e) Blake's 7 - Afterlife

PUBLISHER . . . . . Target (Citadel Press)
YEAR 1984 (1989)
RARITY . . . . . **** (****)
COLLECTABILITY . . . . . ***** (*****)
TODAY'S VALUE . . . . . Up to £8 (up to £10)

8) HARDBACKS (see also DWB#66)

a) Blake's 7

PUBLISHER . . . . . Arrow
YEAR 1978
RARITY . . . . . *********
COLLECTABILITY . . . . . ********
TODAY'S VALUE . . . . . Up to £35

b) Blake's 7 - Scorpio Attack

PUBLISHER . . . . . BBC Books
YEAR 1981
RARITY . . . . . *****
COLLECTABILITY . . . . . *****
TODAY'S VALUE . . . . . Up to £12

c) Blake's 7 - The Programme Guide

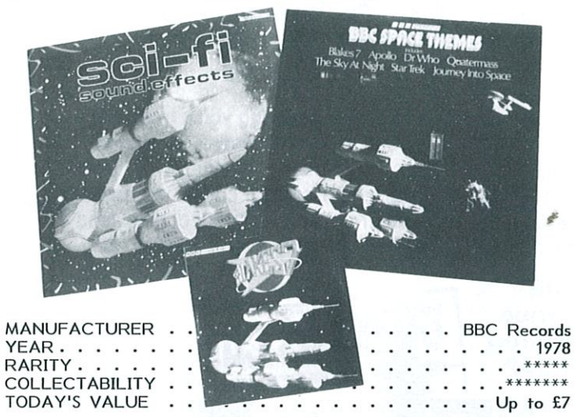
PUBLISHER . . . . . W.H.Allen
YEAR 1982
RARITY . . . . . ******
COLLECTABILITY . . . . . ******
TODAY'S VALUE . . . . . Up to £20

d) Avon - A Terrible Aspect (US only)

PUBLISHER . . . . . Citadel Press
YEAR 1989
RARITY . . . . . ******* (in UK)
COLLECTABILITY . . . . . *******
TODAY'S VALUE . . . . . Up to £25

9) BLAKE'S 7 - THE RECORDS

a) Blake's 7 - The Single



MANUFACTURER . . . . . BBC Records
YEAR 1978
RARITY . . . . . *****
COLLECTABILITY . . . . . *******
TODAY'S VALUE . . . . . Up to £7

b) Sci-Fi Sounds Effects

MANUFACTURER . . . . . BBC Records
YEAR 1980
RARITY . . . . . *******
COLLECTABILITY . . . . . ****
TODAY'S VALUE . . . . . Up to £8

c) BBC Space Themes

MANUFACTURER . . . . . BBC Records
YEAR c.1981
RARITY . . . . . ******
COLLECTABILITY . . . . . *****
TODAY'S VALUE . . . . . Up to £8

10) BLAKE'S 7 - THE MAGAZINE

PUBLISHER . . . . . Marvel Comics
YEAR . . . . . October 1981 - August 1983
RARITY . . . . . ****
COLLECTABILITY . . . . . *****
TODAY'S VALUE . . . . . Up to £35 per set

Twenty-three monthly editions and three specials produced. The value of a complete set fell dramatically in the mid-80's, but is now rising. Prices in the US are considerably higher (see DWB#66).

11) BLAKE'S 7 - THE SEW-ON PATCH

MANUFACTURER . . . . . Unknown
YEAR c.1979
RARITY . . . . . *******
COLLECTABILITY . . . . . ******
TODAY'S VALUE . . . . . Up to £6

Very little is known about this item. Measuring approximately five inches by three inches, it features the B7 logo on a red background.

12) BLAKE 7 - THE VIDEOS

Note: Detailed reviews of **The Beginning, Duel** and **Orac** appear in DWB#66. A review of the new release, **Aftermath,** appears in DWB#77.

a) Blake's 7 - The Beginning

MANUFACTURER . . . . . BBC Video
YEAR . . . . . 1985 (re-release 5th March 1990)
RARITY . . . . . *
COLLECTABILITY . . . . . ******
TODAY'S VALUE £9.99

Although severely hacked in places (see DWB#75 for some of the reasons!), the main narrative of this introduction to the **Blake's 7** universe remains intact (despite the loss of forty minutes). In these first four episodes, camera angles for both the flight deck and the teleport room varied considerably from the norm. This provides a new insight into the interior of the Liberator. Unfortunately, rather a lot about the Administration has hit the cutting-room floor, creating a flawed classic (no pun intended).

b) Blake's 7 - Duel

MANUFACTURER . . . . . BBC Video
YEAR . . . . . 1986 (re-release 5th March 1990)
RARITY . . . . . *
COLLECTABILITY . . . . . ********
TODAY'S VALUE £9.99

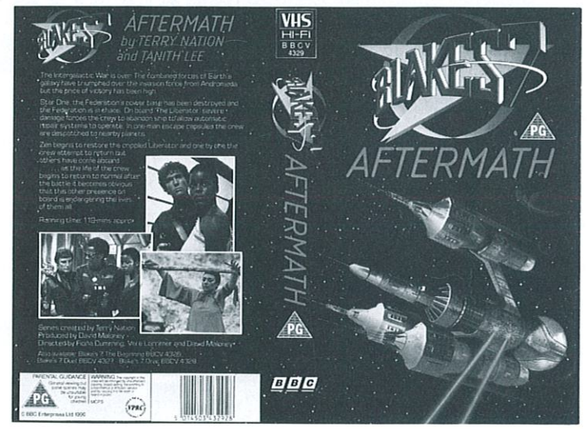
Three episodes this time, again from the first season, appear on this tape. Despite the word 'edited' looming large in everyone's minds these days, there is only a loss of about five minutes of the gory stuff - leaving behind some classic **Blake's 7** and culminating in the acclaimed **Duel** of the title. Highly rated.

c) Blake's 7 - Orac

MANUFACTURER . . . . . BBC Video
YEAR . . . . . 1986 (re-release 5th March 1990)
RARITY . . . . . *
COLLECTABILITY . . . . . ******
TODAY'S VALUE £9.99

The main problem with this video is that, to be perfectly honest, this is a case where editing could have done some **good**! **Deliverance** and **Orac** (effectively a two-part story that ended the first season) were over long, and could easily have been cut down (as they were for a **Blake's 7** special shown before the start of Season Two), leaving space for **Bounty** on the tape. The saving grace of this video is definitely **Redemption,** which began the second series (literally) with a bang.

d) Blake's 7 - Aftermath



MANUFACTURER . . . . . BBC Video
YEAR . Released 5th March 1990(previously only available in Australia)
RARITY . . . . . *
COLLECTABILITY . . . . . ********
TODAY'S VALUE £9.99

Aftermath and **Powerplay** are further examples of two episodes dove-tailing into each other, although this is different in that the action of **Powerplay** continues directly from where **Aftermath** leaves off. What is interesting to note is that at this time Tarrant's character had not been properly worked out, and that Pacey was told to play Tarrant like Avon, and Darrow to play Avon like Blake. Darrow rebelled against this, and eventually got the Avon he wanted for the rest of the season - leaving **Aftermath/Powerplay** as the only example of what might have been. Critics of Pacey's acting in his first season may now appreciate some of the problems that he was facing - his character had more swings that Hyde Park! The other episode on this tape is **Sarcophagus** (the only episode so far released not to have been written by Terry Nation), a **Blake's 7** fantasy created by the inimitable Tanith Lee. Perhaps Chris Boucher's **Rumours of Death** would have been a better choice, but few will complain at the chance of seeing again Cally's transformation to a goddess. The Australian cover (printed in DWB#66) differs from the British version. Highly rated.

Although the future of **Blake's 7** videos looks bleak at the moment, if 20,000 or so can be sold of each title, the situation may drastically change. **So go out and BUY THEM!!**

Article researched and compiled by Jason Haigh-Ellery

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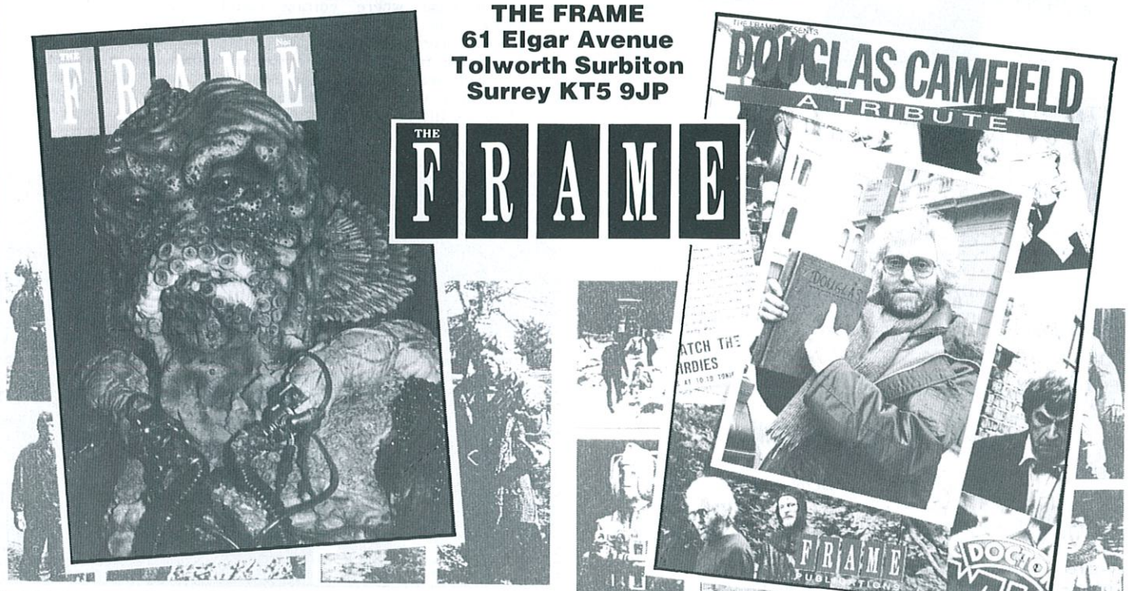

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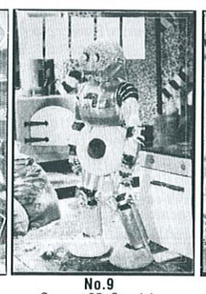

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TEMPUS FUGIT by Susan Polan

IT ISN'T EASY coming up with a good (and original) time travel scenario. As the Peggy Sue Theory has it, an individual's lifetime is like a loop of string scrunched up into a ball wherein one point in time will be very, very close to another in terms of location, but possibly very distant in respect to the normal flow of time.

Under certain circumstances the individual may 'jump' out of their normal time flow into an adjacent point on the piece of string either earlier or, presumably, later in time. This is what happened to Kathleen Turner's character in Francis Ford Coppola's film **Peggy Sue Got Married**. In slightly amended form this is also the premise for the latest time travel television series, **Quantum Leap**, now screening on BBC2.

Contrary to popular opinion, a quantum is very, very small indeed and in accordance with this a quantum leap isn't so very far at all - in terms of the adjacent points on the string, like stepping outside your front door into a totally alien world. And, as demonstrated by the American series starring Scott Bakula as scientist Sam Beckett and Dean Stockwell as sidekick Al, its effects can be far reaching. A time travel experiment in the film length pilot projects Sam into the past - but not his own. The physical laws controlling this particular theory mean that he must take the place of another person for the duration of his stay. That person is projected into Sam's place in the lab while everyone else continues to see their husband/colleague/teacher or friend. Sam even sees the original person when he looks in the mirror - and the surprise is not always a pleasant one.

This can prove pretty confusing, particularly as Sam also, and conveniently, suffers from selective memory loss after his time jumps. The change of personality gives rise to some funny and to some hair-raising moments. The series concentrates on characters, giving Sam the chance to sort out people's lives for them - something he seems to enjoy, but the viewer never gets to see what happens when the usurped individual gets back to find someone has been messing around with their life. Shades of the three bears ?

Where **Quantum Leap** differs from most time travel set-ups of this kind is in its refusal to deal with historical narratives. Sam steps into ordinary shoes in ordinary, if messed up, lives and if there are any references to real events they are as afterthoughts - such as breaking into the Watergate in Washington in 1972!

MORE LEAPING IN TIME

Such historical minimums are definitely not to be found in **Voyagers!**, a similar time travel series of 20-odd episodes made in 1982. This time aimed at children, its strong educational bias was an attempt to inspire an interest in history. Now screening on SKY One, it concerns the travels and adventures of one Phineas Bogg, Voyager - a sort of guardian of time who patrols the centuries "helping history along". And help it certainly needs, for just about anything that could go wrong does go wrong. And as time guardians go, this one is pretty incompetent - losing Cleopatra in 20th century New York is the **least** of his worries!

If you don't get the chance to catch up on **Voyagers!**, maybe you can manage to pick up the even earlier series **The Time Tunnel**, now in the schedules of several > ITV regions. One of Irwin Allen's great adventures, back in 1966 it hypnotised its audience with a revolving psychedelic drum into believing they were watching credible drama. Allen used the time travel excuse to make yet another cheap, cheerful and tacky series, enriched with the re-use of various costumes from his preceding effort **Lost in Space**. Aliens popping up in Arizona in 1885 and at the battle of Khartoum ? There's no striving for historical accuracy here. And to think it actually won an Emmy for special photographic effects!

NEXT ISSUE - Time Tunnel Episode Guide

AT THE 13TH HOUR...

MARK JAMES ENTERS THE SUPERNATURAL WORLD OF 'FRIDAY THE 13th - THE SERIES', NOW SHOWING AT UNEARTHLY HOURS ON ITV...

THE endless slasher movie series 'Friday the 13th' seems unlikely material to adapt into a prime-time TV series, but the TV series of that name has reached the conclusion of its successful second series in the United States.

In Britain, Thames TV and other TV companies have started broadcasting episodes of the first series at the ungodly hour of 3.00am on a Thursday morning (thank goodness for the video recorder!).

Thankfully, the name of the series is misleading as it bears no relation to the teenagers-in-peril slasher movies which showcased the talents of bloodthirsty killer Jason Voorhees. **Friday the 13th - The Series** (a bit of a mouthful, that title) is based on the premise that a series of cursed objects have been sold from an antique shop in America and have been scattered across the country. A particular object is the centrepiece of each episode as a gallant team of "cursebusters" search out the items and try to retrieve them in the midst of much death and disaster.

Frank Mancuso Jr. is the series' producer, and also producer of the movies. His idea for a TV series entitled **Friday the 13th** was met with horror by TV studio executives a couple of years ago. Reactions ranged from "Get out of my office!" to "I hope never ever to see anything like that on television!"

Despite the fact that the TV series was never intended to have any connection with the films (bar the title), Mancuso considered changing the title of the anthology show's title to something like 'The 13th Hour'. Mancuso explains his choice of title: "When you're entering a world like first-run syndication television you need a title that instantly creates awareness and curiosity. A show called 'The 13th Hour' at 11.00pm (the American transmission time) might easily be dismissed, but a late-night series entitled **Friday the 13th** automatically creates curiosity and expectations - not all of which may be fulfilled as we've taken the series in a direction different from the films."

The idea of tracking down these objects and placing the regulars - Jack (Christopher Wiggins), the owner of the store, and his young sidekicks Micki (Robey) and Ryan (John D. LeMay, all pictured) - in a different supernatural situation each week is ripe with possibilities and stories for a successful TV series.

The first season, though, was a variable affair. Mancuso admits: "I had never done television before and we learned as we went along. Basically, it took three or four episodes to figure out what we did

and did not want to be doing."

The producer is willing to admit to the problems of where the humour should be placed to function best, the lack of beefy characters and character development, and the weakness of some of the unimaginative direction. The series did get better as it progressed and the production team got into the swing of the product.

There was a large problem with the special effects for the series, under-budgeted as they attempted to get away with as cheap a product as possible. Again, Mancuso learned that the effects would cost more and need more time, but in the end would be far more impressive.

The second series is an altogether different affair, after the learning process of the first outing: "We've got a better handle on the stories this time," admits Mancuso. "Last series, we sometimes lost the basic notion of simple stories and often ended up with over-complicated things. We've discovered that the more basic the story, the easier it is to tell a compelling tale."

This has been proven as the ratings for the second series have climbed comfortably. Mancuso is keen on using film directors to tackle episodes - David Cronenberg turned in one for the first season and has been asked to do the same for the second: "We're not so much searching out genre people as we are seeking anybody who is willing to contribute to taking this show - and television in general - to a new level.

"The series is an endless franchise - it gives us the world to play in. The basic premise could keep this show going for six or seven years. I'd be happy to be involved for that long," Mancuso prophesies.

Episodes on Thames TV include: **The Poison Pen; Face of Evil; The Mephisto Ring; Read My Lips; Eye of Death; The Sweetest Sting; Night Hunger** and, pictured, **Hellowe'en.**

MARK JAMES

MEMORY CHEATS

'The War Games'

IT WAS BACK IN FEBRUARY that Patrick Troughton announced his intention to leave 'Doctor Who'. Subsequently I watched the conclusion of each adventure with keen anticipation, waiting to see how Peter Bryant and Terrance Dicks would have the second Doctor die, and whether we would once again witness the mysterious process of "renewal", as the Doctor called it, which shocked many nearly three years ago.

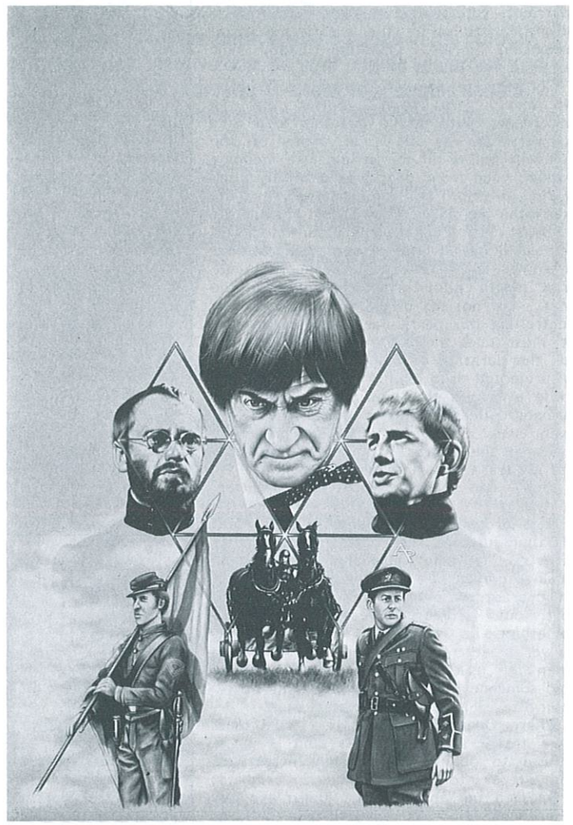
It was to be a long wait, for the Doctor successfully battled both the Ice Warriors (what a treat to see them return) and the Issigri family before finally meeting his end by rejoining his own people in **The War Games**. And what a curious and eye-opening tale this epic-length adventure proved to be...

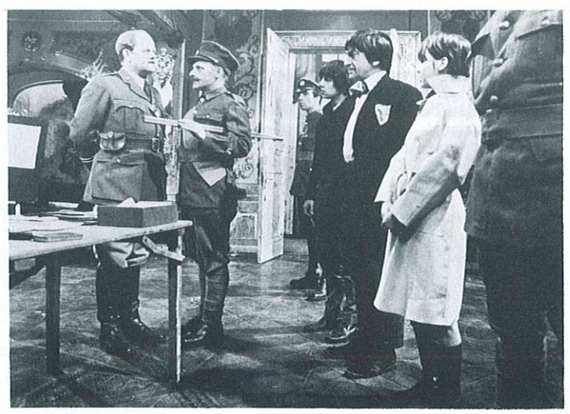
It started conventionally enough; the crew of the good ship TARDIS arriving on a windswept and bleak landscape. Throughout the early part of episode one, I thought we were to be subjected to one of the old-style historical dramas so beloved by the original makers of **Doctor Who**. But how quickly the tale developed into an intriguing mix of history and science fiction. I am a great fan of this particular type of **Who** tale. I remember greatly enjoying **The Evil of the Daleks** and last season's **The Abominable Snowmen** - both cracking good science fiction tales with a definite period feel to them. Both these elements combine beautifully in the early episodes of **The War Games**.

Firstly General Smythe's mysterious spectacles, the peculiarly alien feel to the court-martial (pre-empting the Doctor's own eventual trial), then the video unit in the general's bedroom as well as the disappearing wardrobe. How many viewers spotted its engine noise to be a variation on that of the Doctor's TARDIS ?

By the end of the second episode the mystery deepened considerably; the strange memory losses of the 1914 residents, the mists the ambulance travels through, and finally the arrival in Roman Britain. It was here that the story started to lose its way somewhat, with the Doctor and his merry crew running around from War Zone to War Zone, getting captured, escaping, getting re-captured, escaping to another War Zone...

Eventually the time-crew arrive in the Central Zone - a series of weird backdrops and psycadelic rooms straight out of an episode of **The Avengers** where everyone wanders around in a set of Blue Peter make-your-own-trendy-back-of-a-rice-krispies-box shades. All except the major villains, who stumble around in thick lenses, desperately hoping that they are looking into the right camera! I must admit I found this myopic master-race a bit hard to believe in, especially James Bree as the Security Chief who, I am convinced, is what actually inhabits the inside of a Dalek, so loud and staccato was his delivery. Indeed the scenes between him and the War Chief and the War Lord, each trying to out-ham the other, were amongst the most painful of the whole story.





It is questionable whether indeed **The War Games** was conceived as a ten-part story, so painfully thin on plot were the middle episodes which seemed solely to consist of the Doctor and Zoe in the War Zone being shouted at by everyone and Jamie and Lady Jennifer being caught and freed ad nauseam by successive groups of soldiers whose American accents almost rivalled those in that appalling Western yarn we were subjected to three years ago. Interesting to note that Patrick Troughton never got to meet his son, David, in the barn in which so much which was essential to the plot doesn't take place.

The clues were all there by the middle episodes, but were so far apart and surrounded by so much waffle that they might easily have been missed. Firstly there was the revelation of the differing dimensions between the inside and the outside of the travel machines, then the disclosure of their name - SIDRATs (or TARDIS backwards) - and the Doctor's mysterious au faitness with their controls. And then we had the War Chief...

What a pity that this character didn't really work. Only in his scenes with the Doctor did he become anything like a believable man. In those scenes he shared the Doctor's strange inner wisdom, power and authority. But all of this was lost in his intermediate squabbles with the Security Chief when he came across as nothing but an ill-tempered child who doesn't get his own way. The antagonism between these two was probably a nice idea on paper, but on screen it was repetitous and tiresome. Mind you, I suppose anyone's performance would be reduced to insignificance next to James Bree's staggering over-acting.

The 'plot' moves painfully forward, with the rebels holed up in the château protected by the Doctor's time-barrier, and the squabbling by the villains is replaced by the squabbling of the rebels and we are subjected to some sadly unfunny comedy on the parts of Jamie and Zoe. Really, for a child genius of the future, Zoe's behaviour is astonishingly inept at times. This is no fault of Wendy Padbury who does her best, but to be honest I can't say I'm going to miss this particular assistant. Surely it's time for someone with real brains and who's not afraid to use them to challenge the Doctor's rather haphazard methods of problem solving.

It is really only with the latter part of episode eight that the story eventually starts to pick up and gain more pace. In a well-acted scene between the War Chief and the Doctor, we learn that our hero "stole" a TARDIS and fled from his own people. This is rather a change from what was gleaned in early Hartnell episodes which stated that the Doctor and his granddaughter were "cut off" from their own people "without friends or protection". Surely this demonstrates a blatent disregard for continuity on the part of the production team, something that should never again be allowed to occur.

And so to the whole point of this meander through various Earth battles - the final two episodes. And yet the Games through which we had to suffer for so long were not the point at issue. The real meat in the penultimate episode was the build-up to the Time Lords and the final showdown we had been awaiting for six years.

Episode nine is magnificent with the whole tale doing a sharp volte-face - it positively drips with an impending sense of menace and doom. The Doctor's resignation that he must call his own people is beautifully counterpointed by the blind panic of the War Lord. "Doctor", he cries in terror, "You **mustn't**, you know what they will do to us". But the Doctor, of course, is adamant and so produces his little thought-box, which itself arouses one small quibble. I presume he has had this all along in his travels and could have used it to contact the Time Lords at any time. If the first Doctor had been so desperate to return home, he could have used it to contact the Time Lords. I wonder if Messrs.Hulke and Dicks bothered to watch any of the early episodes before deciding to introduce the Time Lords. The first Doctor was a refugee, the second no more than a truant schoolboy.

The final episode was, for me, a strange mix of visual wonder and poor scripting. The Doctor's ultimate reason for leaving his own people was, at long last, revealed - he was **bored!** I could have wished for more than that after the Doctor's cryptic "I had reasons of my own" in episode eight. And so to the Doctor's home planet - and what a treat it was! The designers at the BBC really went to town on , this, creating huge, brooding monoliths against a jet background with massive thought-screens suspended in the air. Dudley Simpson's music was appropriately sombre and magisterial and the tiny, rag-bag time traveller looked superbly out of place amongst his peers.

Visually astonishing as the whole episode was, I couldn't help but feel saddened by it. For six years, the Doctor has been a figure shrouded by the mists of wonder and speculation, and now all of that is gone. Everything has been 'explained' and little is now left to one's imagination. Well, almost, for I would like to know what has happened to Susan. I expected at least some mention of her during the episode's proceedings. Afterall, she **is** the Doctor's "granddaughter" and therefore, presumably, a Time Lord as well, yet she was conveniently forgotten.

I also found the Doctor's eventual sentence to be rather unconvincing as well. To have his appearance changed is acceptable, but to be exiled to Earth in the 20th Century - I think not. Rather a weak response from such a supposedly awesome race. Also, I fear that this will severely restrict the programme's scope in the future if the programme does stabalise in one environment. This is not what **Doctor Who**'s about. It's very diversity is its strength and to strip it away can only be a mistake. I hope the next series, when it returns in colour, will see the Doctor defeating this limitation enabling him to continue his voyage of discovery.

Ultimately, then, I can only feel a tremendous sense of disappointment at **The War Games**. Much of it was erroneous and ponderous and the eventual revelation of the Doctor's origins a fundamental flaw.

As the sixties pass into history and we approach a new decade, I must confess a certain apprehension regarding the future of the new-look **Doctor Who** and we will have to wait an outrageous **six months** (the longest ever gap between seasons) to discover the truth - disgraceful!!

ANDREW HARE (Age One Year!)

* STAR * RATINGS	*
SCRIPT	**½
ORIGINALITY	***
DIRECTION	****
ACTING	**½
SETS	***
COSTUMES	***
ADVERSARIES	***
SPECIAL EFFECTS	***½
MUSIC/SOUND EFFECTS	***
OVERALL STORY	***
TOTAL = 61%	

PHOTOS (left to right)

Jane Sherwin (left) as Lady Jennifer and David Savile (right) as Lieutenant Carstairs get caught up with the regulars (Wendy Padbury, Patrick Troughton and Frazer Hines) in ep.1

Hubert Rees as Captain Ransome and Esmond Webb as Sgt.Major Burns in ep.1

Philip Madoc as the War Lord in ep.10

Zoe and Jamie bid farewell to the Doctor who awaits his fate in ep.10

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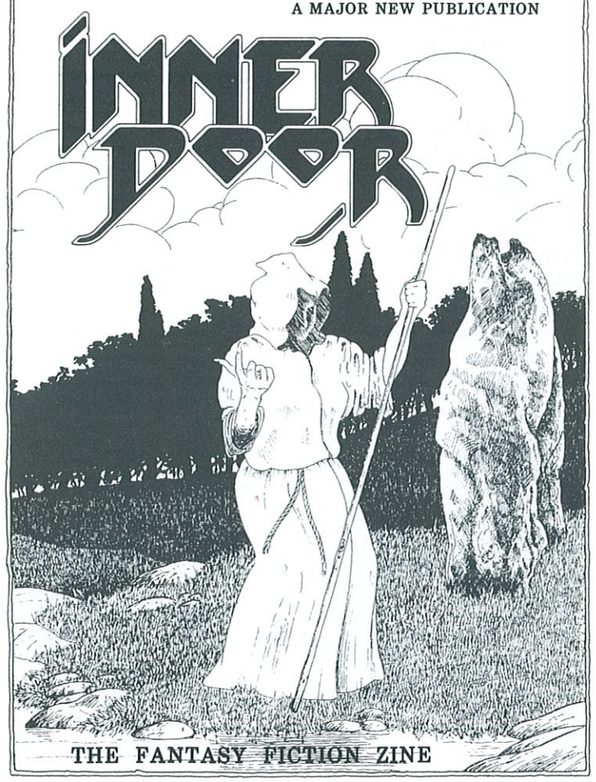

THE FANTASY FICTION ZINE

THE PEARSONAL TOUCH

SINCE WE LAST SPOKE TO HIM IN DECEMBER '88, 'DOCTOR WHO' ARTIST ALISTER PEARSON HAS BEEN PAINTING VIRTUALLY NON-STOP...

Alister Pearson: ...Yes, I've been exceptionally busy. Everything's been happening at once, it's quite extraordinary really. I'd just completed the cover to **Mindwarp** back then, and in addition to all the covers I've done since, along with all the conventions I've attended - Honeycomb, Nebula 26, etc. (the latter of which raised an all-time high of £335 for one of my auction paintings) - I've now progressed onto BBC Video covers.

Gary Leigh: How did that come about ?
As stated in last month's **DWB**, a letter from Richard Thomas (whoever he is!) in **DWB**#68 inspired me to write to BBC Enterprises. I sent the typical sort of letter that I always write: very long, very chatty and conversational, packed with information and totally big-headed in a way but rather witty and self-effacing at the same time. As I've found with other people I've approached in that manner, they respond positively.

Did you know in advance that BBC Video were looking at releasing 'Doctor Who' videos with artwork covers ?
No, as far as I'm aware they had no plans to do such a thing before I got in touch with them. That's not to say that I'm claiming to have swayed their decision in favour of artwork. When I actually spoke to the art director at 'Beeb Ent' as I call it, and went in to see him on my way up to ZygCon in Colchester last August, there was nothing in the pipeline regarding videos, record sleeves or whatever for me to do, but he said that as soon as there was he'd give me a call - and back in October that's precisely what happened.

He was impressed with your portfolio ?
Oh, but of course! He said I needn't have taken all the work that I did - going to a convention I had all my work with me anyway - and that just two or three examples would have been sufficient for him to know it was of a suitably high standard.

Have you consciously approached your video covers in a different style to the books to avoid comparisons being made ?
Not really, no. What comparisons might I wish to avoid ? The request for black and white illustrations slightly altered things. I wasn't informed of that constraint at the time I was initially commissioned. When Beeb Ent sent through photographs and videos for me to look at, the accompanying letter said "Oh, sorry Al, one thing we forgot to point out; you'll have to paint them in monotone so we won't be misleading the public"! I wasn't exactly overjoyed by the prospect at the beginning, partly because I've never had to **paint** in black and white before, which is why Ace on **The Curse of Fenric** cover (ref:**DWB**#75) is depicted in that way - an experiment to see if I could actually do it. Obviously I could, so that was a great relief! The nice thing is it allows me to use photos with a lot of tonal contrast so the artwork really does stand out - or, at least, it should!

But there hasn't been a conscious effort to adopt a different style. Think about it: I got commissioned because they liked the style used on the majority of the book covers, so why should I suddenly change it ? The new paintings are still very detailed and hopefully quite accurate - things that, dare I say, I pride myself on. I don't think they've been reproduced terribly well, though. **War Games** looks very grainy to me...perhaps I'm just looking for faults. They're a touch more simplistic, keeping things not necessarily to the bare minimum but really just the key elements.

So had they been Target commissions you would have approached them in much the same way ?
Yes, though there would probably be fewer likenesses involved. There's no word from 'on high' as to what I'm going to put on each cover. They leave me to dream up a composition and then they comment on it. As was pointed out last issue, I was instructed to change **The Mind Robber** quite drastically so I've omitted Jamie and Zoe and flung in a toy soldier, a White Robot and a number of other things which I hadn't wanted to do because they're on the book cover.

What did you think of the previous BBC Video covers, particularly those that combined photographs with air-brushed artwork ?
Well, the other reason, apart from Richard's letter, that galvanized me into action was seeing the ghastly mixture of the two on the **Ark in Space** and **Time Warrior** covers which I thought was simply **appalling**! I felt they were selling themselves short by having that bloody rubbish on the front, so in my typically egocentric fashion I thought to myself "Come on, Al, let's go for it and damn well prove we can do something better"!

What ideas have you for future covers, particularly your next commission 'The Five Doctors', which must pose a challenge ?

DOCTOR WHO - THE FIVE DOCTORS
TOM BAKER TO BE PAINTED IN
TIME TEAM TOMORROW
BACKGROUND: SPACE / STARS / ETC.
PORTRAITS IN ON PHOTOS, PATRICK TROUGHTON, PETER DAVISON AND RICHARD HURNDALL PAINTED IN NATURAL FASHION.
22/1/90

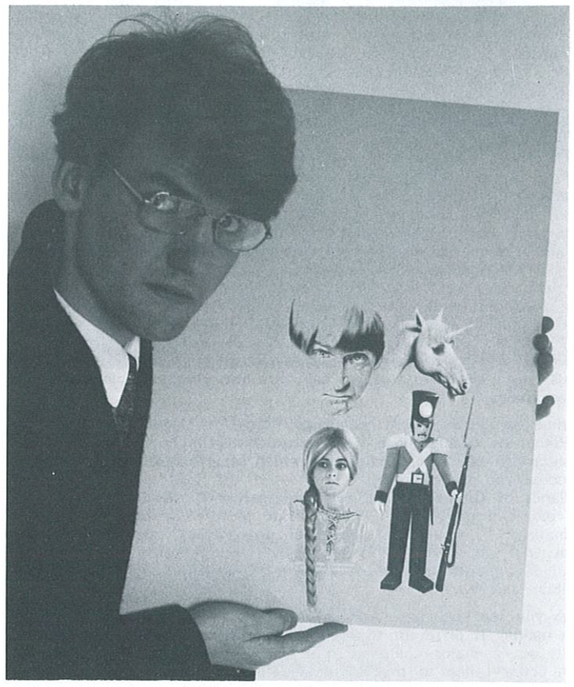
I've done a sketch for **The Five Doctors** (left) which won't be dealt with formally until the middle of March. The only reason Beeb Ent are re-releasing the story, along with an un-edited **Brain of Morbius**, with artwork covers by me is basically because I **told** them to! I wrote to them about the other four black and white videos due out this year and enclosed the sketch saying something along the lines of "while you're about it, dispose of that 'wishy-washy' Skilleter affair and I'll do a new cover, etc." That was sent on a Tuesday; they phoned me on the Wednesday and replied in effect: "You want to do six more video covers ? Fine...get on with it!" They actually apologised for not commissioning me sooner, which is why **Dalek Invasion of Earth** and **The Mind Robber** had to be put back a month, to give me more time.

The Five Doctors is a fairly simple, but extensively structured, composition with Hurndall rather than Hartnell. Tom Baker will be visually separated from the others by being painted in shades of one colour, blue or purple or something, rather than naturistically, as technically he didn't take part in it. I'm not entirely sure why, but I found myself using some very unflattering references of the main four - especially Patrick Troughton. I've restricted the picture to just the five portraits because I didn't want to get bogged down with Daleks and Cybermen, but Beeb Ent may have other ideas...

How is it you are able to incorporate past Doctors and companions on the video covers with ease, whereas restrictions are imposed with the book covers ?
I don't know for sure, but I would hazard a guess that it's simply because each time Target use anything they have to pay everybody in sight. With the BBC, their own copyright photos are being used by me as references, so if they hold the rights to them anyway we can do whatever we like, I suppose.

Are you relishing the prospect of your first Tom Baker commission, 'The Brain of Morbius'?
I wish it wasn't **The Brain of Morbius**! Not because I have anything against that particular story...but yes, I'm delighted to be tackling Uncle Tom at long last!

As has been mooted, are you hopeful that your video covers will be re-used for reprints of the novels as well ?
When I first heard the idea I wasn't really in favour, to be honest. It means more money, of course, but I think - particularly for the non-colour stories with their grey backgrounds and black and white illustrations - they won't go very well with a chrome, red, orange and blobby bits logo slapped on the top. Despite the printing quality, the actual video covers look okay with the old diamond motif, but if Target were pressurized into using the Oliver Elmes logo they wouldn't gell together very well. That's my view, anyway. We'll have to wait and see...it's still not definite.



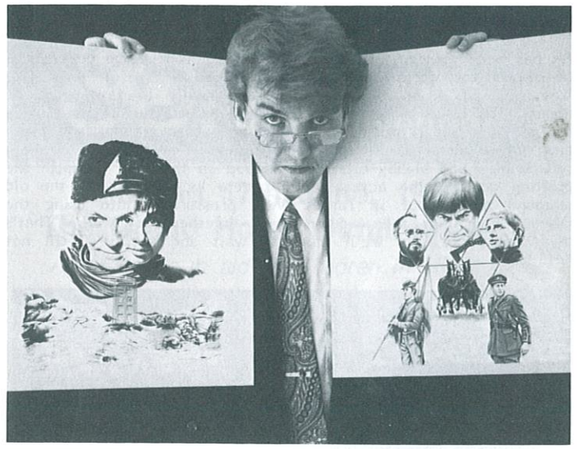
You managed to incorporate some subtle use of colour in your video artwork. Was this as a result of a request on your behalf ?
Yes. Originally they wanted only black and white, that's all, but I asked if I could push that rule to its limits and just have some brown and blue washes where appropriate, so long as there was nothing outrageous like a streak of bright pink in it, and they agreed.

With the books slowing down production-wise, do you see the video covers as becoming a major source of your income for the immediate future ?
All being well, yes. I was interested to read, again in last month's **DWB**, that BBC Video plan to bring out some more-recent stories with Davison and Co., so yes. I suppose **Eeathshock** and **The Caves of Androzani** would be the obvious choice, although two JNT-era stories that I'd absolutely love to do would be **The Leisure Hive** and **kinda.**

Mind you, there are other videos I'd like to do and not just SF. The Sunday afternoon tea-time serials such as **The Lion, The Witch and The Wardrobe** which they're now bringing out appeal as well.

Is this digression because you see yourself becoming almost 'typecast' in a way if you just stick to 'Doctor Who'?
I wouldn't necessarily say it's time for a 'career move', no. The books are going to be a little less frequent and they've kept me busy, amongst other things, since August '87. But I feel it is time to start exploring other avenues. The first step was to explore the other avenues within the **Doctor Who** field like videos, **DWB**, Titan and trying to get the posters back in DWM - which the fans ultimately succeeded in doing by constantly pestering John Freeman. The next one is out in #160. It's not very good, I'm afraid...

Looking through your portfolio I note you have done some fine



'Star Trek: Next Generation' work and also a 'UFO' piece featuring Ed Bishop.

Oh, come on, Gary! The **ST:NG** thing is bloody **awful**! You know it is... The Straker picture was done for a friend of mine who took it along to a convention last year together with a colour copy which he gave to Ed Bishop who, I gather, liked it very much.

So far as being, as you put it, 'typecast', the only person who is capable of changing that is **me**. In this game it's all a matter of **you** breaking down **their** barriers in order to get the work. Nobody's going to bother to come looking for you, offering a job. It's corny, but also true, to say "It's not **what** you know, it's **who** you know..."

Some of your recent paintings like 'An Unearthly Child' and 'Planet of Giants' have demonstrated startlingly imaginative ideas which are far from predictable, which some people have started to accuse you of becoming.

Planet of Giants - startlingly imaginative ? Well, if you say so! I didn't actually want to do that picture in the way it was finalised. I would have preferred an abstract, but I couldn't get the idea approved. And as for **An Unearthly Child**, you pointed out last month that it's a blatant rip-off of Queen's The Miracle album sleeve...

Do you see each new commission as posing a major new challenge in making it different to what went before ?

It's not a **major** challenge, no. Obviously it's something that as an artist I like to try and do every so often. It depends what's applicable to the illustration and/or the story. At the same time, it's a collective decision. What's been good about having Peter 'Dalek'-Evans at Target is that he will see a sketch and come down and talk to me and Bretty (Mike Brett - W.H.Allen's art director) and we'll all chuck in ideas and throw things around and I'll come away with a very clear idea of what's required to keep everyone sweet! I don't always abide by that requirement, however. I get a bit rebellious now and then - I like to have my own way. But the triumverate never occurred when Jo Thurm was editor, so it's really great having Peter there. He knows what **he** wants, he knows what we can get the rights to use and, of course, he's familiar with each story and so can advise Mike that what I'm going to be doing will be suitable. Mike has his own input, naturally. For instance, the giant insect/small Hartnell idea was **his** - and then the decision to do a fly rather than an ant was **mine**.

Again with Beeb Ent, they view the tapes, familiarize themselves with the storyline and then they'll look at a sketch and say "Well, our feeling on this is that Big Ben should go in" (to aid overseas sales, would you believe ?) or "Perhaps we need some of the mythical creatures dotted about" or what have you. It's clearly up to me to produce the initial concept and then I just take it from there with my respective bosses.

How do you react to criticisms that have appeared in DWB's letters pages that some of your work is derivative and relies totally on copying from photographs or, to quote one reader, "floating heads on a space backdrop"?

I think only one of my covers falls into the "floating heads on a black backdrop" category, that being **Mission to the Unknown**. If I've only entered that category once then I think it's reasonable for me to have done that. It's a tried and tested formula, after all! It's not a criticism that can be levelled against the majority of my covers so I don't believe it's particularly valid. Derivative and, what did you say just now...predictable ?

Well, I don't know...I can't remember anyone predicting a large letter 'A' full of blue balls, can you (re: **The Happiness Patrol**) ? All I can say is that I took the risk of showing some of those letters to Mike Brett - and it was a 'risk' only in as much as it was possible he'd read them and think "My God, they're **right**! Pearson's out-stayed his welcome, let's get rid of him! Let's take this advice, change our style and do something else" - well, that was **not** the case so really there is no change in style in the forseeable future. I keep utilising different styles and techniques anyway, so what's the problem ?

But how do you react to criticism full stop ?

Well, I read it or listen to it and if it's constructive - or, indeed, if it's just a case of slagging me off - then sure, they're entitled to their opinions. Similarly, **I** am entitled to **mine**. I don't always agree with the comments made, sometimes I do, but I **will** accept the constructive criticisms. Okay, some guy living in Leeds or wherever doesn't like a particular picture and he goes to the trouble of explaining why - fair enough. I didn't do it to please **him**. I think I said in my previous interview that my work was "pap to please the fans". Looking back now, I think the last group of people I have **ever** considered pleasing are the fans! I try and do it to please myself but usually fail due to my generally low level of self-appreciation or unfulfilled expectations. Basically all I'm interested in is getting a commission, getting a sketch prepared and approved, getting the painting finished and delivered on time, getting it printed and published, getting the book out in the shops and up on the shelves and, finally, getting paid for it. And when that little cycle is complete (which in one case took over two and a half years!) then I'm pleased. But I don't do it to please anyone else. Fan reaction **is** important, of course, but I find it entirely secondary and really rather superficial.

In our feature about the making of the 'Remembrance' cover it was mentioned that Mike Brett dislikes your 'cluttered' covers. With hindsight would you concede that some of your previous works fitted this description ?

The only one I think should **not** have gone as far as it did is **Mission to the Unknown**. When that was approved, Mike said "Well, it **is** a bit much, but okay, go ahead", or words to that effect. Looking back, I'd much rather he hadn't said that and I'd rather I hadn't done what I did. It was a mind-numbingly tedious job to do, coupled with the fact that I was ill...oh well, I suppose the only good thing about it is that as the second half, **The Mutation of Time**, is so completely different at least they contrast rather nicely. But why everyone raves about **Mutation** I really don't understand...I think it's dreadful...

So do you now favour the less cluttered approach ?

Well, **The Curse of Fenric** cover isn't less cluttered - that's got all sorts of things going on in it. But because they're insubstantial, transparent and overlapping it doesn't look too bad. The problem with **Fenric** was that I got the commission to do it before the 26th Season had started, let alone the actual story, and I finished it about three hours before the third episode was transmitted, so I really didn't know what the hell it was all about while I was doing the work. Various people - John Nathan-Turner, Sylvester, Sophie, Mark Ayres, Ian Briggs, Tomek Bork, the list is endless - gave me lots of (often conflicting) suggestions about what I could do and most of them appeared on the cover in one form or another. Perhaps a case of 'too many cooks'...I don't know.

Are you pleased with the way it turned out ?

The printed version is okay apart from the title lettering which has been positioned rather haphazardly but I understand they intend to alter that for the print-run. The back cover on last month's **DWB** doesn't do it justice at all. That was printed **very** badly! Anyway, Ian Briggs won't be too happy. He didn't want a Haemovore because he's changed the description in the book - but JNT told me to ignore that! - and the spine and back cover are white which he didn't want either. He stipulated a black cover.

Why black ?

Because he didn't want white! Nor did I for that matter...

You had similar problems with Briggs' dictates over the 'Dragonfire' cover. Do you object to authors interfering on the art side ?

No, not at all. Quite the reverse. It's their book, I think they should have every right to comment on the way it's packaged and sold. If I was Philip Martin, for instance, I would have kicked up merry hell about the cover for **Mindwarp**!

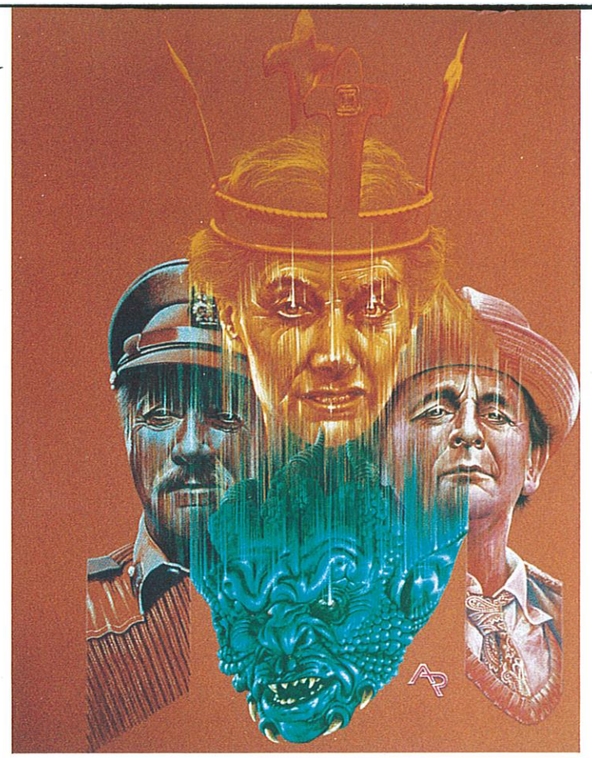
Can we assume the Pearson/Colin Howard controversy which arose from your previous interview is now at an end ?

Did it ever really start ? So far as I'm concenred it had nothing whatsoever to do with **me**, just some idiots up in Norfolk getting their knickers in a twist! If you read that interview I didn't say one damn word about his work! I did **not** criticise Colin Howard as an artist and I certainly didn't criticise him as a person. I'd never encountered him, so how could I ? Hence the figure of speech: "whoever he is". I just couldn't believe people could get so worked up about irrelevent phrases like that! Incredible...I've met Colin several times since then and, unlike his associates, he seems to me an amiable, easy-going kind of person, and I've seen a lot more of his work. His black and white illustrations are superb. I can't work in that style or medium so I admire (and perhaps envy ?) him for it, but I'm afraid his colour work does nothing for me at all...Ill-defined and careless...

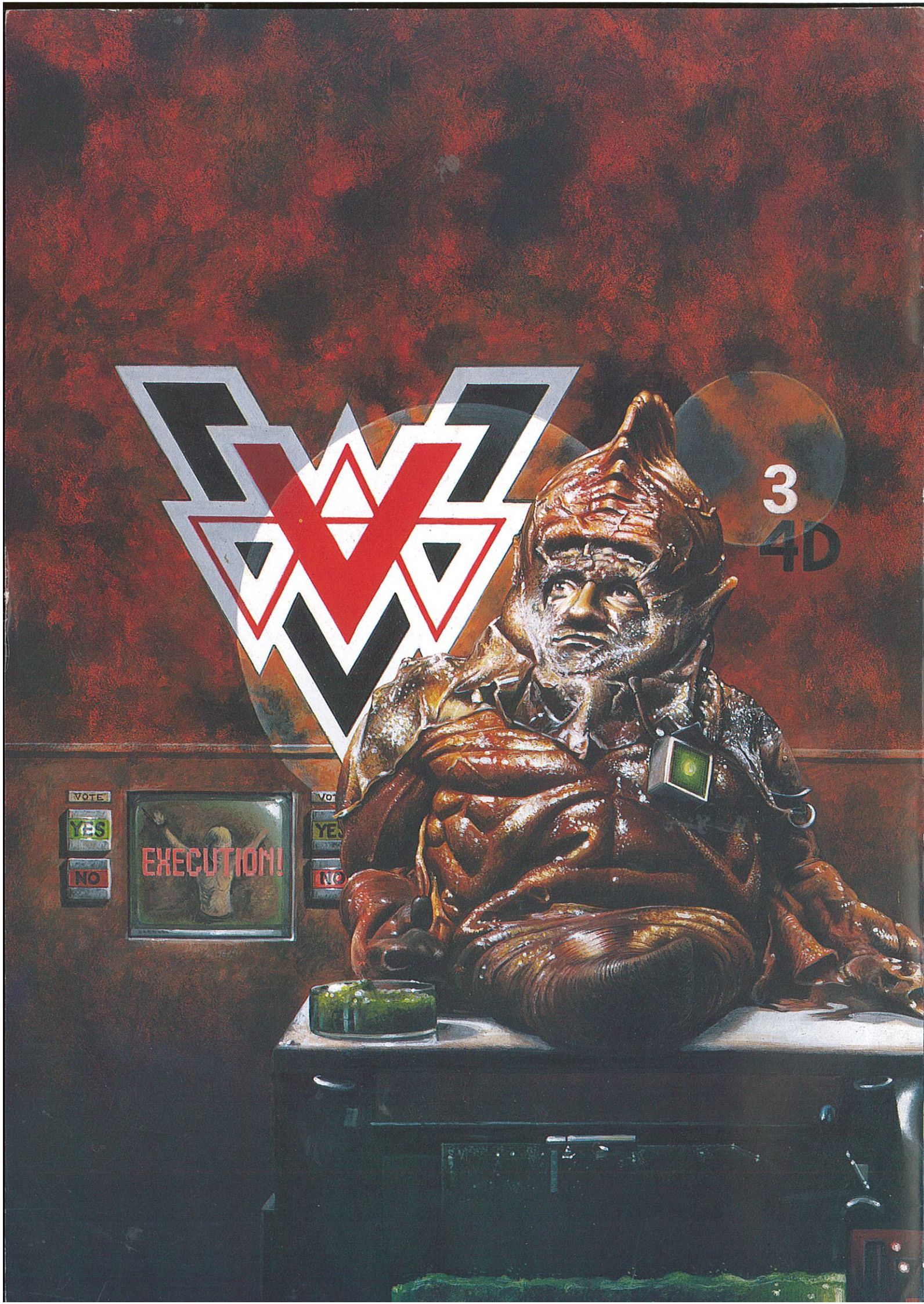
I believe his friends were made to look extremely stupid by the people who wrote in and supported me - **none** of whom I know, by the way - denouncing all those ridiculous jibes. By association I think Colin was made to look somewhat foolish as well...I felt rather sorry for him in that respect.

INTERVIEW CONCLUDED NEXT ISSUE...

(Conducted in Brighton on February 17, 1990)



ILLUSTRATIONS: (Page 17) The provisional sketch for 'The Five Doctors' video cover; The half-completed 'Mind Robber' video cover; (Page 18, left to right) Alister models his original paintings for the 'An Unearthly Child' and 'The War Games' video covers and 'The Happiness Patrol' and 'Planet of Giants' book covers; (This page, above) The 'Battlefield' book cover yet to be approved and (below) Alister's painting for the 'Dalek Invasion of Earth' video jacket - his best piece yet ?...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